

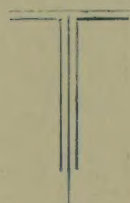
THE ILLUSTRATED LONDON NEWS

1/6

STATE EXPRESS CIGARETTES

555

VIRGINIA



444

TURKISH

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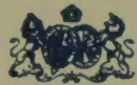
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	Tons.	LONDON	TOULON	NAPLES
ORMUZ	14,588	—	Mar. 24	Mar. 26
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PACKED IN VARYING DEGREES OF STRENGTH TO SUIT
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The ideal cami-knicker of pure silk milanese, a most useful garment having the new long waist effect, daintily hemstitched, as sketch, in white, pink, sky, lemon, mauve, scarlet or black, 35/9

This dainty garment will be found in our hosiery Salon on the ground floor.



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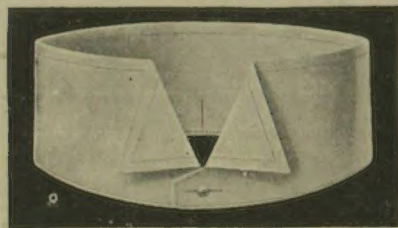
Special offer of 50 pieces silk taffeta in the newest plain and shot colourings, also black, 38 inches wide, 6/11 per yard.

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Mackintosh's Toffee-de-Luxe has the
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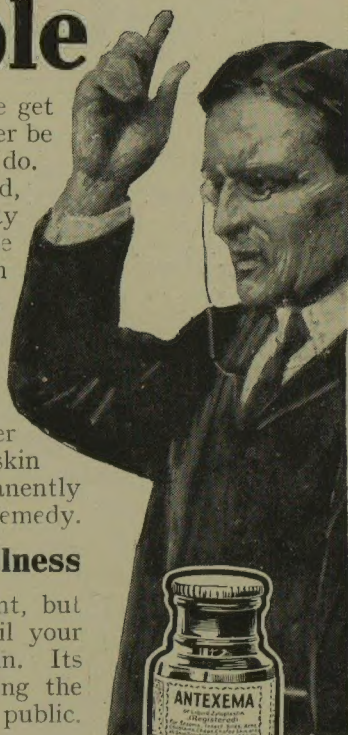
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Graceful Teagown in rich quality Satin Charmant, cut on long, artistic lines, suitable for rest or Maternity, with wide sash to define the waist-line both back and front. In a beautiful range of colours and black.

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REDUCES LAWN UPKEEP BY 75%
AND PAYS FOR ITSELF IN A YEAR

The "ATCO" replaces a man and a horse, costs for fuel less than 2d. to mow 1,000 square yards, and is as simple to operate as a bicycle.

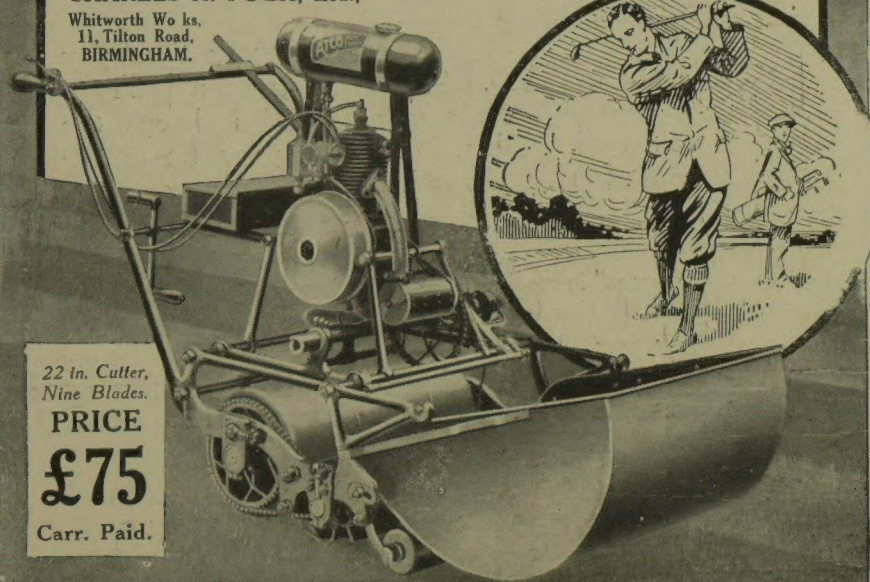
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YOU TAKE NO RISKS

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22 in. Cutter,
Nine Blades.

PRICE

£75

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users in 1921.

"I am very pleased with the Atco Moto Mower. We have had no trouble whatever, although the man who is working it was quite strange to motor work." C. J. Curtis, Esq. (Head Gardener).

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of the excellence of our materials and workmanship, we undertake to supply replacements free of charge, within one year from the date of our Agent's sale, of any parts failing through faulty material or defective workmanship.

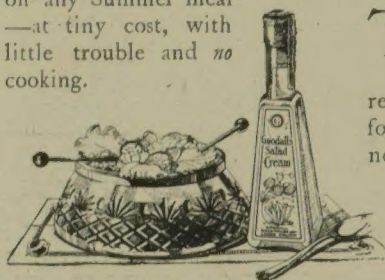


SPRING MEANS SALADS

—and every Salad needs
GOODALL'S SALAD CREAM

FOR health, for pure, rich blood, for that rose-leaf complexion, salads are the thing—you can't eat too much salad or eat it too often.

Take young, tender, crisp lettuce, a little mustard and cress, wafer-thin slices of tomato, perhaps a Spring onion or two, and, above all, a generous covering of GOODALL'S SALAD CREAM. Then you'll have a salad at its glorious best—a salad that will round off any Summer meal—at tiny cost, with little trouble and no cooking.



Made by the proprietors of YORKSHIRE RELISH
GOODALL, BACKHOUSE & CO. LEEDS

J.H.P. I.

Every day serve a heaping bowl of salad—

BUT never serve a salad without Goodall's Salad Cream—it alone can blend and soften the varied flavours into a perfect whole. Without it a salad is only half—or less than half—what it should be.

THE best grocers everywhere sell Goodall's Salad Cream at moderate, reduced, 1922 prices. Ask for it (in shop after shop if necessary) but whatever you do don't be content with anything else. There is no other salad cream like it—none nearly so good.



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IT is time that your heavy overcoat were discarded, to be replaced by one more suited to the genial Spring. For light overcoats Scotch Tweed is the popular material. This popularity is not due so much to a whim of fashion as it is to its downright general utility. There is no material that will stand rough usage and "come up smiling" as will the Tweed. Its first price is low; its loosely-woven texture is light and comfortable in wear. We have a splendid selection of ready-to-wear Tweed Overcoats, and of material ready to be made up into smart Overcoats for the Spring. Call and see them to-day.

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The Polish that keeps your shoes like new

BE sure you specify "Nugget" every time you order boot polish. "Nugget" gives a brilliant, lasting shine in a moment, and it keeps the leather soft and pliable. It gives your boots the appearance of newness with the comfort of age.

In easy to open tins, 4d. and 6d.

"Nugget" is made in the following colours:—Black, Brown (Tan), Dark Brown and Toney Red. Also White—for Patent Leather.

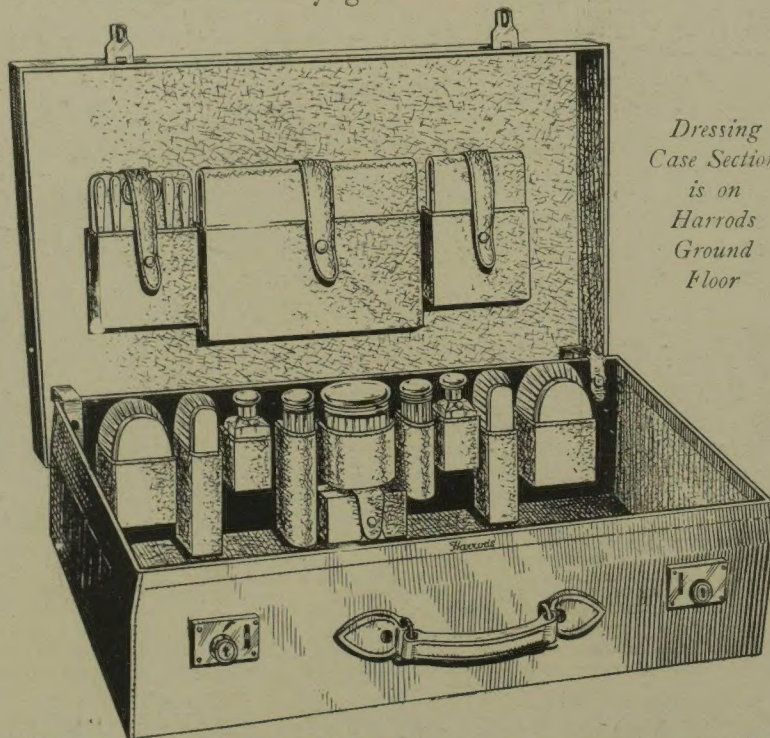
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BOOT POLISH

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GENTLEMAN'S FITTED DRESSING CASE in superior quality Stout Hide, lined with leather, and fitted with five sterling silver-mounted bottles, real ebony brushes, safety razor, mirror, blotter and instrument board. Size 26 x 16 x 8 inches **£21 10 0**
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MARCH 25, 1922.

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THE FIRST KING OF EGYPT SINCE CLEOPATRA'S REIGN: SULTAN (NOW KING) FUAD (ON THE LEFT)
WITH HIS CHAMBERLAIN AND AN OFFICER IN THE PALACE GARDEN AT CAIRO.

When the British Government's proclamation of Egypt's independence was published at Cairo on March 15, the Sultan sent a letter to the Egyptian Premier addressed "To our Noble Nation," saying: "God graciously permitted the independence of Egypt to be attained at our hands. We are grateful to God, and hereby announce to the whole world that from this day Egypt enjoys independence and sovereignty. We have taken for ourselves the title of his Majesty the King of Egypt, in order to ensure the country's dignity and international status. We

ask God and the nation to bear witness that we endeavour to work for the welfare and happiness of our beloved country. We hope this day to inaugurate an era which will restore Egypt's past grandeur." The new kingdom was saluted by 101 guns at Cairo, Alexandria, Port Said, Assuan, and Khartum. "King Fuad," says the "Morning Post," "will be the first King of Egypt since the Ptolemaic régime, Cleopatra being the last of that line." On March 18 he reviewed the Egyptian Army, which acclaimed him as King.—[PHOTOGRAPH BY TOPICAL.]



By G. K. CHESTERTON.

I HOPE I may always be allowed to defend my opinions, so long as it is clearly understood that I do not defend my writings. My opinions, as opinions, are all quite correct. Any thinking person will see that to say this is only saying that they are my opinions. A man has not got a conviction if he is not convinced of it. But my books, as books, are very far from being all correct; and I wonder they are not more often corrected. I do not mean especially about details of fact, though, of course, I have from time to time mentioned details that were inaccurate, and, oddly enough—though I think most writers must have had the experience—details that I knew quite well were inaccurate. On re-reading two books, I find I called one historical character somebody's nephew whom I knew quite well to be his son-in-law, and another somebody's widow whom I knew quite well to be his daughter-in-law. These are things in which nobody can be ignorant, and anybody can be inaccurate. But I mean a much more serious sort of inaccuracy or insufficiency. I am conscious of having frequently written badly a book that another man would have written well if he could have been induced to write it at all. I have often had a vision of a fine cosmic fantasy about finding some wild utility for clouds or comets, and felt inclined to send it on a postcard to Mr. H. G. Wells. I have often thought of some richly coloured romance which ought obviously to be handed over to Mr. Maurice Hewlett. But, as these gentlemen have plenty of ideas of their own, I have often been driven to attempt the artistic adventures myself, with results which are far from satisfactory to myself. I am not sure whether it is a boast or an apology. But I do believe I have spoilt some very good ideas in my time.

This egotistic preface is needed to avoid a worse egotism. I wish to say a word about a book I have written, called "Eugenics and Other Evils," and about some of its critics. And I want it understood that I am criticising the critics not for being wrong about the book, but for being wrong about the subject. So long as I can show that their thinking is bad, I shall not make the smallest pretence that my writing is good. For I am not interested in my book on eugenics, or in any book on eugenics, but in eugenics—or rather, in the extermination of eugenics. Nothing would please me more than to suppose that the very title of my book will be unintelligible fifty years hence. I am happy to say that I think it quite likely.

What puzzles me is this—that it is the professed champions of science who will not be scientific. I find to my astonishment that it is I that am comparatively cold and rationalistic, and ready to apply rigid tests or ask realistic questions; while they seem to live and move in a medium of romantic associations and random likes and dislikes. The ablest of them tend to a mystical use of mere words, which is not only sentimentalism,

but superstition. For instance, my work was honoured by a very magnanimous and tolerant critique by Mr. Bernard Shaw, and a rather excited one by the Dean of St. Paul's. Dean Inge says I am the drunken helot of Radical sentimentalism; and that I cling to a creed of the Dark Ages, boast of a belief in witchcraft, menace the world with a return of witch-burning, and do all the other things for which Radicals have always been celebrated. Now the point here is merely that the Dean thinks he can cause a thrill of horror merely by the word witchcraft. What I actually said about witch-

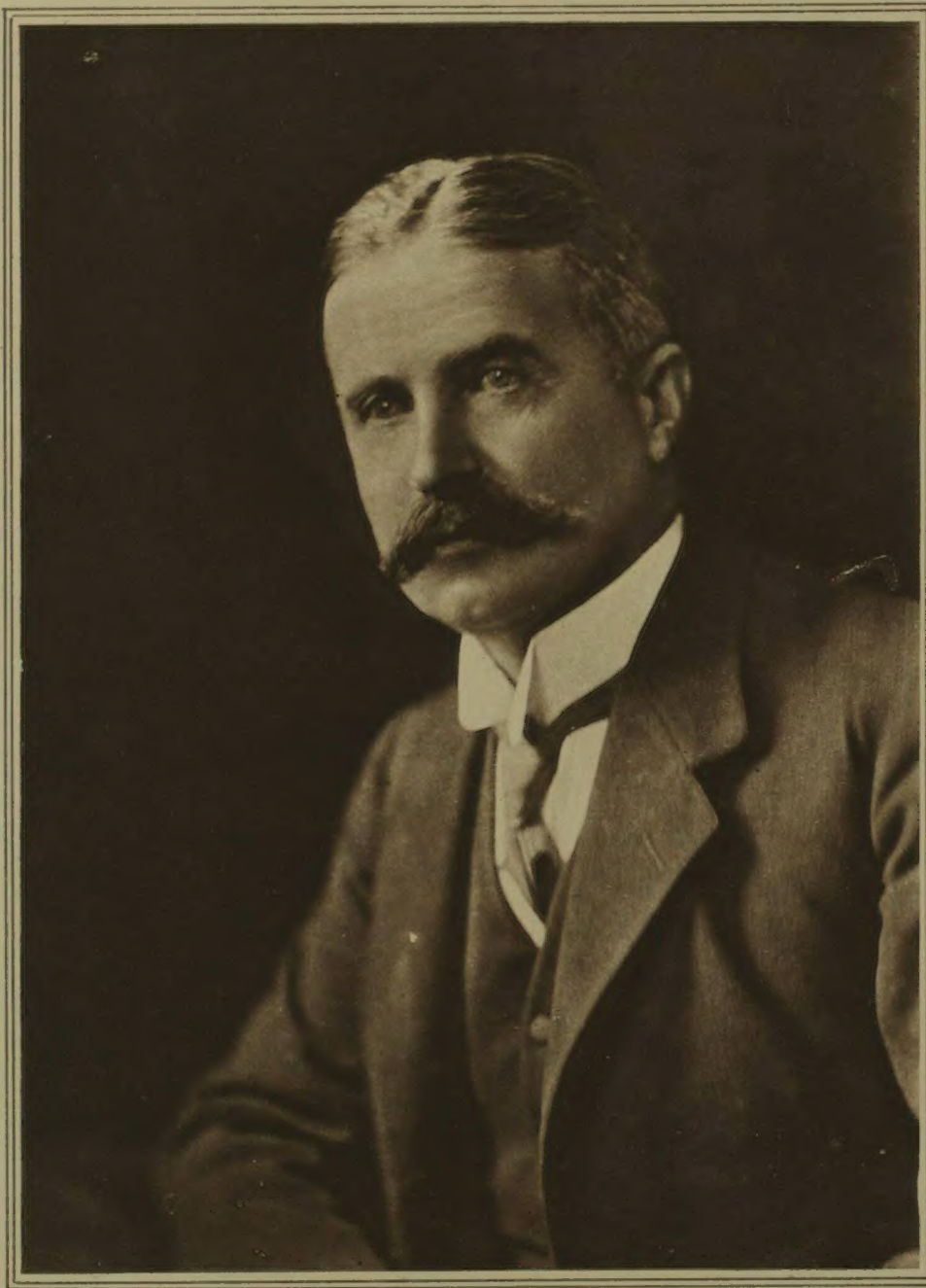
what I really said about witchcraft, as distinct from what mere demagoguery may attempt to do with the word witchcraft.

Even in Mr. Bernard Shaw's article there is a more sympathetic example, not of this sort of playing to the gallery, but of this sort of paying respect to a mere word. He complains that I mix up "the essentially religious doctrine of evolution with the essentially devilish doctrine of natural selection." I would say with the greatest respect that I am the last person to make the blunder of identifying evolution with natural selection; since I have frequently argued even in these columns that the former is probably quite true, while the latter is almost certainly quite false. But in the passage in question I merely described an historical process without praise or blame: "the great but disputed system of thought which began with evolution and has ended in eugenics"; as one might say, "the great dynasty that began with Henry VII. and ended with Queen Elizabeth." There certainly was a scientific movement in which men were evolutionary before Darwin, and men may still linger on trying to be eugenical even after Shaw.

The truth is, I fancy, that Mr. Shaw really has a religious reverence for the essentially religious idea of evolution, and does not like to realise, even in an historical summary, that such a god as evolution brought forth such a goblin as eugenics. Nay, he even has a religious respect for the very word evolution, and does not like to see it lumped along with lower words in so casual a fashion. So a Jew might feel there was something rather abrupt about saying that Jehovah created Jew pawn-brokers. Mr. Shaw feels that evolution produced everything, down to the humblest forms of life; but there is a sort of bathos in saying that it produced eugenists.

There are other examples, for which I have no space here. Thus I asked what seemed to me the simple question of what authority was to control the people in such matters; and I cannot get any light on it from any of these brilliant men. The authority would presumably be some more or less Socialist Government acting on more or less scientific and medical advice. We all know what Mr. Bernard Shaw thinks of medical advice; and we all know what Dean Inge thinks of Socialist Governments.

The result is that Mr. Shaw is in a Doctrinaire's Dilemma rather like the Doctor's Dilemma; and almost has to suggest that the ignorant must be controlled so long as they are not controlled by the instructed. And Dean Inge has to denounce me for clinging to the Dark Ages of the past when he himself is always warning us of Darker Ages in the future; and has to trust the next generation with all the powers of tyranny, when he will not trust it with the rights of freedom.



THE NEW SECRETARY OF STATE FOR INDIA: THE RIGHT HON. VISCOUNT PEEL.

The post of Secretary of State for India, vacant through the resignation of Mr. Montagu, after being declined by Lord Derby, the Duke of Devonshire, and the Earl of Crawford, was accepted by Viscount Peel, Chancellor of the Duchy of Lancaster and Minister of Transport (unpaid) for winding-up purposes. Viscount Peel is a grandson of Sir Robert Peel, and son of the famous Mr. Speaker Peel, who was made a Peer in 1895. Before succeeding to the title in 1912, Lord Peel sat in the Commons as Member for Taunton, and previously for South Manchester. During the Græco-Turkish War he acted as war-correspondent. He was Chairman of the L.C.C. in 1914, and in 1919 became Under-Secretary for War. He will now have a seat in the Cabinet.—[Photograph by Lafayette.]

craft was quite sane and ordinary, as anybody can see for himself. I actually distinguished between the reality in tales of psychic evil and the follies of witch-burning. But the Dean wants to produce his effect with a single word, because he could not safely quote a single sentence. He thinks he can make people shudder at me by using the mere word "witchcraft," exactly as the old witch-finder made people shudder by using the mere word "witch." On this point, and I grieve to say it, the Dean is not only playing the sentimentalist, but playing the demagogue. To do him justice, he does not play it well. For he is not only appealing to a superstition, but to an exploded superstition. People know too much nowadays about the darker side of psychology to see anything irrational in

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY L.N.A., ROUGH, RUSSELL MENDOZA GALLERIES ELLIOTT AND FRY C.N., ALFIERI STEER (PLYMOUTH) AND VANDYK.



ACTING AS OUR SPECIAL ARTIST ON THE ULSTER BORDER: MR. L. RAVEN HILL



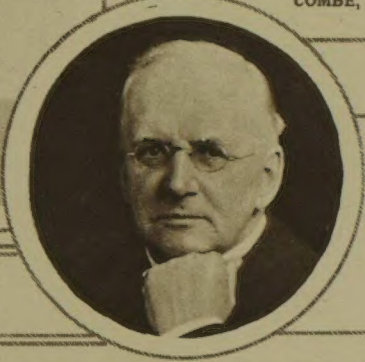
WINNER OF THE IMPERIAL CUP AT SANDOWN PARK FOR THE THIRD SUCCESSIVE YEAR: TRESPASSER (G. DULLER UP).



BISHOP OF COLCHESTER SINCE 1909: THE LATE RT. REV. R. H. WHITCOMBE, D.D.



SUSPENDED FOR TEN YEARS: M. BERTHELOT, FRENCH EX-FOREIGN MINISTER.



ARCHDEACON OF BERKSHIRE SINCE 1903: THE LATE VEN. W. M. G. DUCAT.



VICTORS IN THE INTERNATIONAL "RUGGER" MATCH BETWEEN ENGLAND AND SCOTLAND BY 11 POINTS TO 5: THE ENGLISH TEAM.



BEATEN BY ENGLAND BY 1 GOAL AND 2 TRIES TO ONE GOAL: THE SCOTTISH TEAM IN THE INTERNATIONAL "RUGGER" MATCH.



ELECTED AT CAMBRIDGE: SIR DOUGLAS NEWTON, M.P. (CONSERVATIVE).



WINNER OF THE GRAND MILITARY GOLD CUP FOR THE SECOND TIME: MR. W. FILMER SANKEY ON HIS PAY ONLY.



MURDERED IN NIGERIA: THE LATE CAPTAIN R. W. FARMAR-COTGRAVE.



THE NEW RECORDER OF LONDON: SIR ERNEST WILD, K.C., M.P.



NEW UNDER-SECRETARY FOR INDIA: EARL WINTERTON, M.P.

Mr. L. Raven Hill, who is now representing "The Illustrated London News" in Ireland, is the famous artist and cartoonist whose work has been familiar for so many years in the pages of "Punch." He has gone to the disturbed area on the Ulster border. We shall publish a series of most interesting Irish sketches by him in our next issue.—The Grand Military Meeting at Sandown Park is illustrated on a double page of "spills" in this number.—Dr. Whitcombe, Bishop Suffragan of Colchester, was one of two Bishops sent to the Western Front during the war to perform Confirmations among the troops.—M. Berthelot has been suspended for ten years for his connection with the movement to save the Banque Industrielle de Chine, of which his brother was a director.—The Ven.

W. M. G. Ducat was Hon. Canon of Christ Church, Oxford.—The England v. Scotland Rugby football match is illustrated on another page.—Sir Douglas Newton (Conservative) headed the poll at Cambridge with 10,897 votes. The Labour candidate polled 6954 and the Independent Liberal 4529.—Captain Reginald W. Farman-Cotgrave was shot in the back by a native policeman of Southern Nigeria whom he had reprimanded and fined.—At a meeting of the Court of Aldermen of the City on March 21, it was decided to appoint Sir Ernest Wild to succeed Sir Forrest Fulton as Recorder of London.—Major Earl Winterton has sat as a Unionist for Horsham and Worthing since 1904. He served during the war in Gallipoli, Palestine, and Arabia.

IRELAND ON THE BRINK OF CIVIL WAR: EXPLOSIONS ON THE ULSTER BORDER; A BELFAST BOMB CRIME.

PHOTOGRAPHS BY

TOPICAL AND C.N.



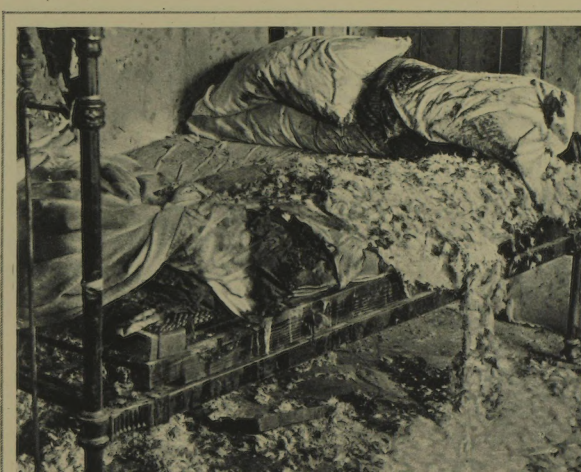
HOISTING SINN FEIN COLOURS, BLESSED BY A PRIEST, ON THE MARLBOROUGH HALL FLAGSTAFF, DUBLIN: A CEREMONY AT THE I.R.A. HEADQUARTERS ON ST. PATRICK'S DAY.



WITH FIXED BAYONETS: ULSTER "B" SPECIALS AS ORANGE HALL AT KILKEEL BY LADY CRAIG



GUARD OF HONOUR AT THE OPENING OF A NEW (WALKING WITH CAPTAIN W. TURNER COLES).



AFTER A BOMB THROWN THROUGH THE WINDOW HAD KILLED ONE WOMAN (MARY MULLAN) AND INJURED ANOTHER: THE WRECKED BEDROOM IN THOMPSON STREET, BELFAST.



BLOWN UP BY I.R.A. MEN: THE MOYOLA BRIDGE, NEAR MAGHERAFELT, SHOWING A HUGE CRATER CAUSED BY THE EXPLOSION, WHICH RENDERED THE BRIDGE IMPASSABLE.



AFTER THE EXPLOSION AT MOYOLA BRIDGE: HOLDING THE FRAMEWORK OF THE



TWO ULSTER "B" SPECIALS, ONE OF THEM CHARGE WHICH BLEW UP THE BRIDGE.



FOUND UNDER THE MOYOLA BRIDGE IN SOUTH DERRY AFTER THE EXPLOSION: FOUR OTHER EXPLOSIVE CHARGES WHICH HAD FAILED TO BURST.

The state of tension on the Ulster border recently became very acute, especially along the Tyrone-Monaghan boundary line running from Aughnacloy to Caledon, where strong forces of the I.R.A. were concentrated on one side and on the other considerable bodies of Ulster Special Constables, armed, as one of our photographs shows, with rifles and bayonets. As mentioned on our Personalities page, where a portrait of him appears, Mr. L. Raven Hill, the famous "Punch" artist, is acting as our special representative in the disturbed district, and we expect to publish his sketches of incidents there in our next issue. On Sunday night, March 19, a party of the I.R.A. raided the police barracks at Maghera, in South Derry, carrying off a quantity of arms and munitions, while others blew up the Moyola Bridge on the road to Magherafelt. Only one out of five explosive charges placed there went off, but it was enough to cause a crater (shown above) measuring 14 ft. across and almost 10 ft. deep. On the previous day (March 18), a terrible outrage was per-

petrated in Belfast. A bomb was thrown through a window in Thompson Street into a bedroom occupied by two Roman Catholic women, Rose McGreevy and her niece, Mary Mullan. The latter died shortly afterwards, and her aunt was badly injured. The photograph shows the wreckage of the bed which they occupied. On St. Patrick's Day (March 17), the Sinn Fein colours were blessed by a priest at Marlborough Hall, Dublin, the headquarters of the I.R.A. Afterwards there was a trooping of the colour, the first ceremony of its kind in the Irish Army. In Ulster the opening of a new Orange Hall at Kilkeel, Co. Down, was performed by Lady Craig, wife of Sir James Craig, the Prime Minister of Northern Ireland. Suggestions for the reorganisation of the R.I.C. and Specials were made to Sir James Craig by Field-Marshal Sir Henry Wilson, M.P., who went to Belfast to prepare a scheme for the restoration of law and order. On March 21 it was stated that I.R.A. forces from Donegal had raided the Tyrone border, burned two houses, and shot an Ulster Special.

"THE ELEMENT OF PERSONAL RISK" IN STEEPLECHASING:

PHOTOGRAPHS BY L.N.A., C.N., TOPICAL, SPORT



COLLIDING: CRENOQUE THROWS CAPTAIN BRUNCKMAN AND ALMOST UPSETS ROYAL CHANCELLOR (COL. THOMPSON) IN THE PAST-AND-PRESENT HANDICAP.



AN APPARENTLY HEADLESS HORSE: CAPTAIN M. WARDELL'S STARLIGHT XX (OWNER UP) FALLS IN THE MAIDEN STEEPLECHASE AT SANDOWN PARK.



A DOUBLE FALL AT THE OPEN DITCH IN THE TALLY-HO HUNTERS' STEEPLECHASE. MR. LEARNMOTH ON CAPTAIN J. EVERIDGE'S SUSANNE IV., AND CAPTAIN H. S. PEARSON ON HIS OWN HORSE, LAST OFF II., COME TO GRIEF.



A SPILL IN THE MAIDEN STEEPLECHASE: MR. G. F. ELLIOTT'S VENDETTA II. FALLS WITH THE RIDER, COLONEL LITTLE.



ON ITS BACK: COLONEL D. BINGHAM'S SANTOX FALLS WITH CAPTAIN LEAF IN THE MAIDEN HUNTERS' STEEPLECHASE.

The Grand Military Meeting opened at Sandown Park on March 17, when the King and Queen were present, accompanied by the Duke of York and Prince Henry, and was concluded on the following day. On both occasions there was a very large attendance of spectators. The chief event of the first day, the race for the Grand Military Gold Cup, was won by Mr. W. Filmer Sankey, for the second year in succession, on his Pay Only. The most important race on the second day, that for the Imperial Cup, was won, for the third year in succession, by Mr. P. F. Heybourn's Trespasser (G. Dujler up). Photographs of both these winners appear on our page of Personalities of the Week, elsewhere in this number. As the above photographs show, the meeting afforded ample

"SPILLS" IN THE "GRAND MILITARY" AT SANDOWN PARK.

AND GENERAL, AND FARRINGTON PHOTO CO.



A SPILL AT THE LAST FENCE IN THE MAIDEN HUNTERS' STEEPLECHASE: FAITHFUL SYCE GLARES AT HIS FALLEN RIDER, MAJOR CAVENAGH.



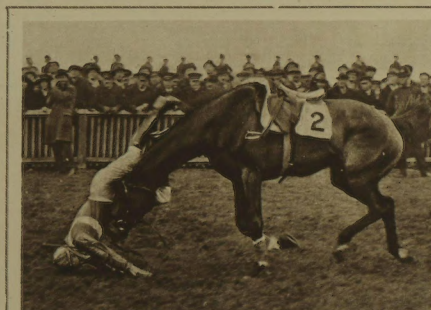
WITH HIS OWNER-RIDER (MAJOR JAMES) TURNING A SOMERSAULT: SAMMY VIII. FALLS AT THE OPEN DITCH IN THE MAIDEN HUNTERS' STEEPLECHASE.



TWO DOWN IN THE MAIDEN HUNTERS' STEEPLECHASE: SCOTCH MIST II. FALLING WITH HIS OWNER-RIDER, MR. V. DELAFORCE, ON THE GROUND BESIDE CAPTAIN E. BINGHAM (PROSTRATE), WHO RODE HIS OWN HORSE, LORD CLIFTON.



A CURIOUS EFFECT: MR. C. M. NAVIER, FALLING FROM HIS COLD STEEL II. IN THE MAIDEN STEEPLECHASE, SEEMS CLIMBING BACK OVER THE FENCE.

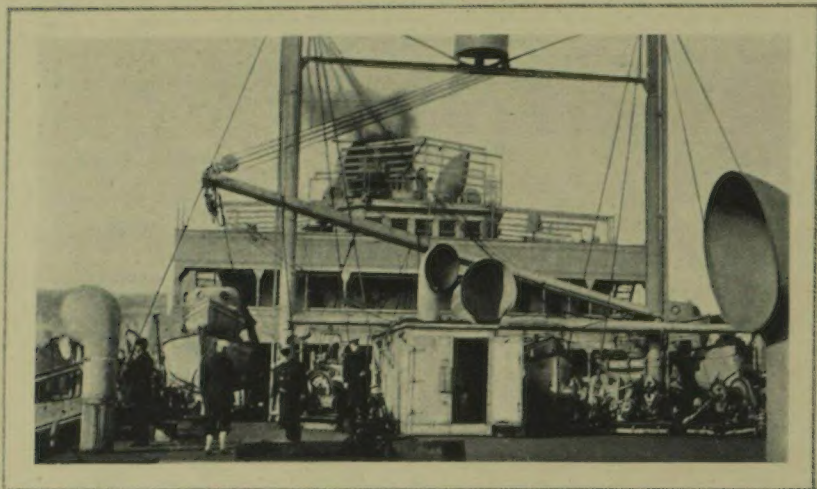


EARL HAIG'S NEPHEW IN A SPILL: CAPTAIN R. C. C. VIVIAN, RIDING JOY BELLS II., FALLS AT THE LAST JUMP IN THE SELLING STEEPLECHASE.

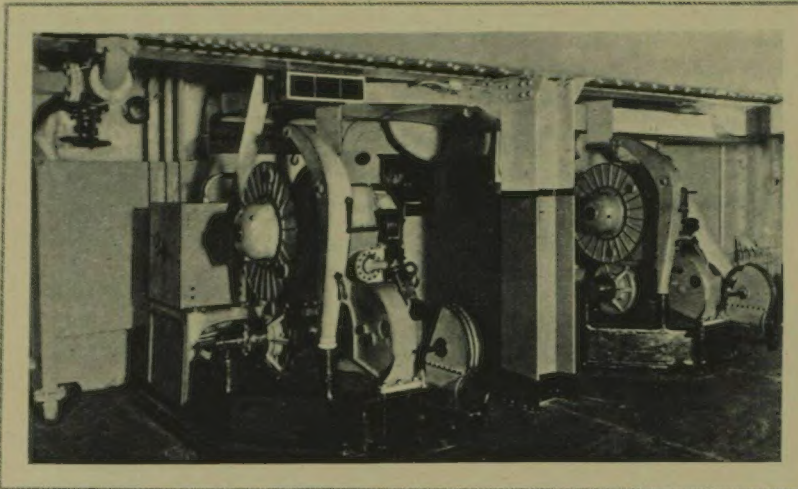
confirmation of the fact that the element of personal risk is always present in steeplechasing, even for the best riders and the safest jumpers, as we noted when illustrating a similar series of mishaps in our issue of April 9, 1921. No steeplechase or point-to-point is without its spills, and to the lay mind it is wonderful that there are not very many more serious and fatal accidents, although, of course, riders well know how to fall with the least possible risk of damaging themselves. In the Grand National of 1921 only one horse (the winner) out of 36 did not fall. By the time this page is read it will be possible also to compare the results of this year's Grand National.

THE FIRST U.S. AIRCRAFT-CARRIER: A NAMESAKE OF WILBUR WRIGHT.

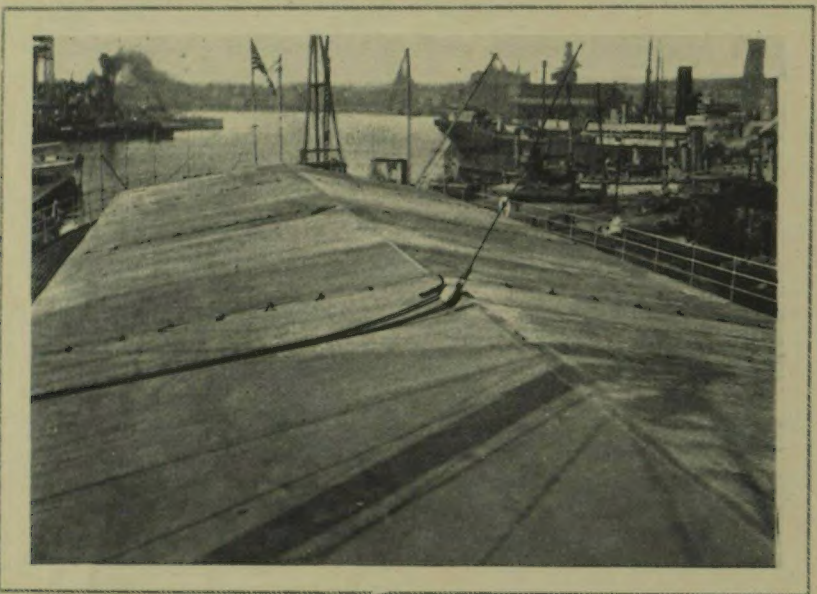
PHOTOGRAPHS BY THE GILLIAMS SERVICE.



NAMED AFTER THE PIONEER OF AEROPLANES: THE U.S.S. "WRIGHT," THE FIRST U.S. AIRCRAFT MOTHER-SHIP—LOOKING AFT.



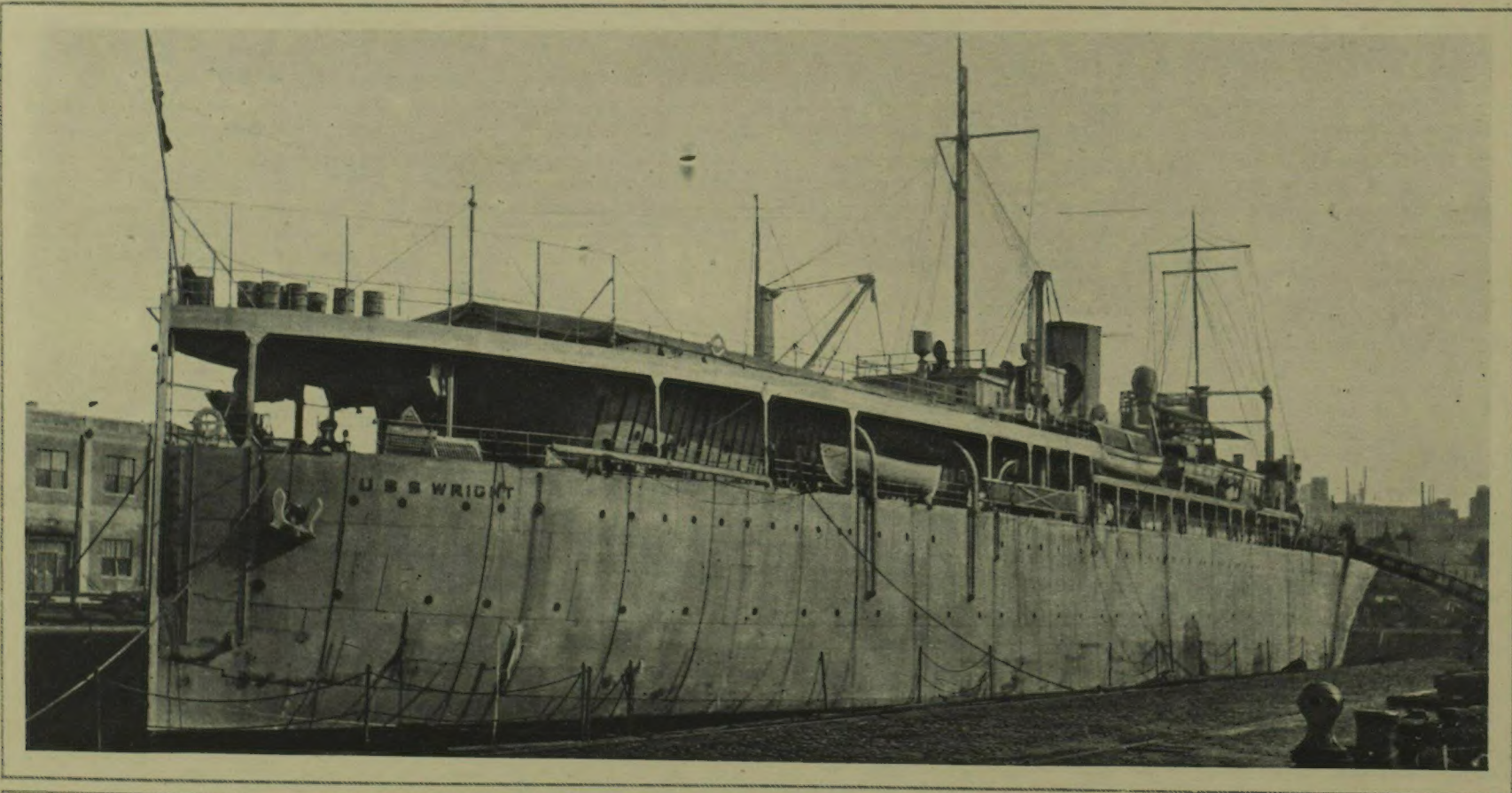
ELECTRIC WINCHES FOR LOWERING CAPTIVE BALLOONS ATTACHED TO THE SHIP: PART OF THE EQUIPMENT OF THE U.S.S. "WRIGHT."



SHOWING THE TOP OF THE BALLOON-WELL MADE TO LIFT UP TO PERMIT INFLATION AND FLIGHT: THE FORWARD DECK OF THE "WRIGHT."



FITTED WITH APPARATUS FOR INFLATING-BALLOONS: THE INTERIOR OF THE UNIQUE BALLOON-WELL IN THE U.S.S. "WRIGHT."



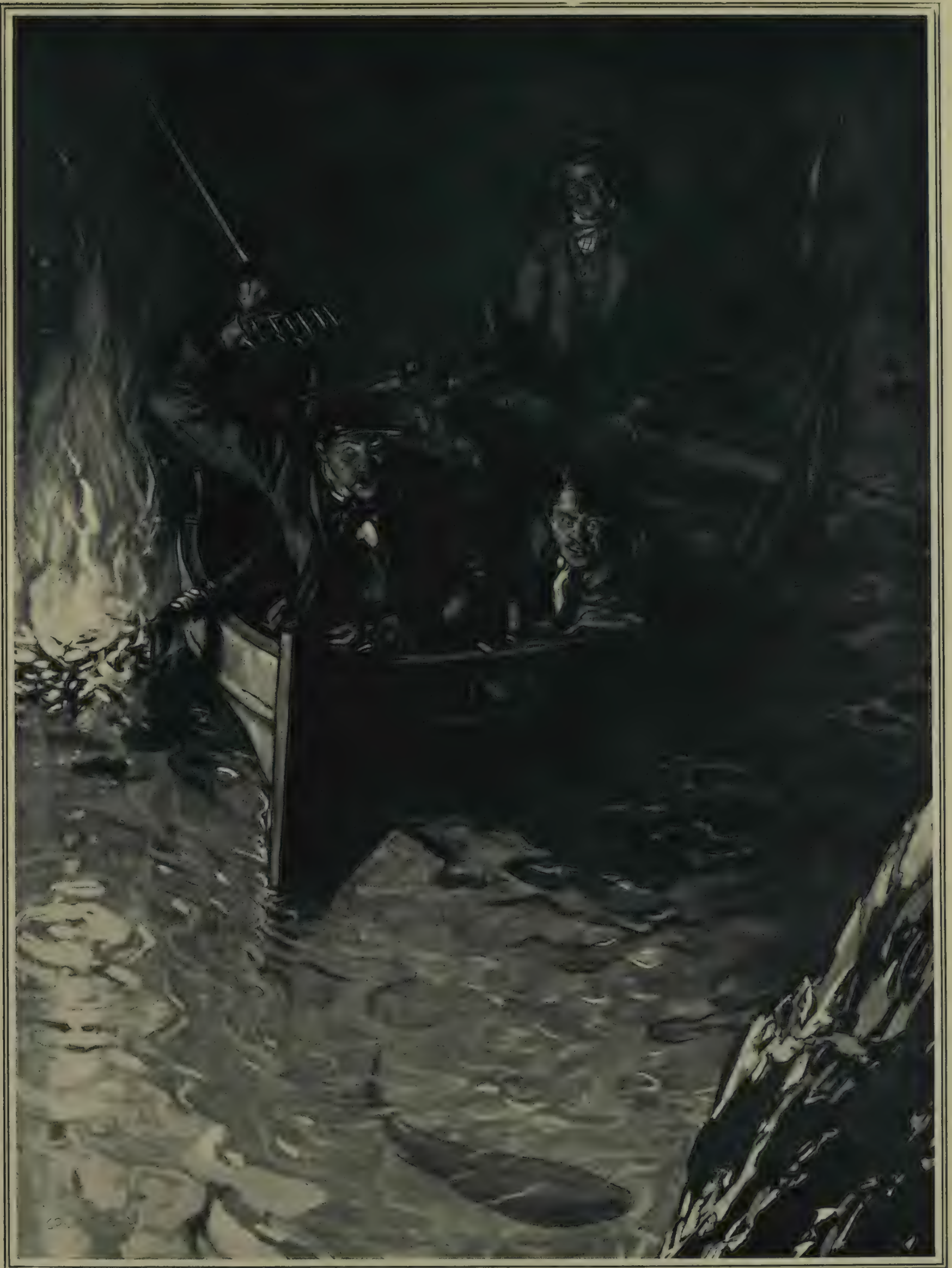
SHOWING THE TOP OF THE BALLOON-WELL ON THE FORWARD DECK: THE U.S.S. "WRIGHT," THE FIRST OF TWO BALLOON-SHIPS TO WHICH THE UNITED STATES IS ENTITLED UNDER THE WASHINGTON CONFERENCE AGREEMENT.

Under the international agreement for the limitation of naval armament concluded at the Washington Conference, the United States is entitled to possess two aircraft mother-ships, for carrying balloons and seaplanes. The first of these, illustrated here, is the U.S.S. "Wright," appropriately named after Wilbur Wright, the pioneer of flight by heavier-than-air machines. She was originally built for transport service, but has since been reconstructed, with stowage room for six

kite-balloons and apparatus for their inflation in a unique balloon-well. Her other equipment includes electric winches for releasing and lowering balloons, a generating plant, tanks for hydrogen, a repair plant both for balloons and seaplanes, and ample space for spare parts and wings. The ship is 448 ft. long by 58 ft. wide, and has a displacement of 14,240 tons. The large photograph given above shows a general view of her on the port side.

SPEARING BASS BY FIRELIGHT: A STRANGE FISHERY OFF THE RIVIERA.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



WITH A METAL BASKET FILLED WITH BRIGHTLY BURNING WOOD FIXED TO THE BOAT TO LURE THE QUARRY:
RIVIERA FISHERMEN CATCHING BASS WITH A PRONGED SPEAR IN THE MEDITERRANEAN.

In a note on his drawing, which was made recently on the Riviera, the artist writes: "Fish is scarce in the Mediterranean as compared with other seas—perhaps because it is an inland sea. All sorts of dodges are employed to lure the fish from their hiding-places. Our illustration shows the spearing of large bass off the rocks on the Côte d'Azur at night. A metal basket, filled with burning wood, is fixed on the stern of the fishing boat over the water, and the spearman takes

his place beside it and keeps a sharp look-out. The boat is propelled gently stern foremost, round about the likely spots. The man with the spear whispers his orders for direction to the rower when he sees his quarry. Dry pitch pine is used for the fire, which burns brightly and quickly. The spear has a number of prongs, each of which is furnished with an exceedingly sharp barb. The catches are nearly always small."—[Drawing Copyrighted in the United States and Canada.]

The World of the Theatre

By J. T. GREIN.

PERCHED on a steep rock, accessible by stairs hewn into the gradient, there stands at "La Condamine," near Monte Carlo, a picturesque little villa, with a tiny Semiramis garden flaming with flowers of many colours. On the little gate you read "Le Lys," and when you inquire who lives there, every Englishman will answer, "The Lily." Here Lady de Bathe, famous as Mrs. Langtry, has found her harbour and her harbour. It is a charming spot, which the tasteful châtelaine has adorned with the luxury of a miniature palace. Here Mrs. Langtry lives with her dog, her books, her memories; and, when the spirit moves her, she—a nimble writer, with already a novel to her credit—pens her reminiscences, for which American publishers willingly pay such figures as would seem fabulous in England. But writing is merely a pastime sandwiched in between countless visits from American and English friends and social duties showered on her in such profusion that her simple life can scarcely be called a sinecure. Ever since she came back from the States with garlands of success, she has yearned to return to the stage at home, and she hesitated to make the effort, fearing lest she were forgotten, obsessed by the question "whether they would have me."

Then someone who shall be nameless, and who remembered having seen her at Sheffield in Maxwell's "Mrs. Thompson," and admired her remarkable improvement in craft and power, took her to the mirror and said, "Is there any reason for apprehension, when time has been so gentle, with a figure like yours, and the *grande manière* which but few actresses on the English stage of to-day possess? Need you be afraid of oblivion when, you admit it, all the world at Monte pays you court, and you have but to enter a room to create the atmosphere of 'somebody'?" "You mean it?" she asked; and her visitor said, "I do; there is not only room for you—there is a demand for one who can play the *grande coquette* as well as the woman of the people to the life." "And what about the play and the managers?" "Wait and see," urged the tempter; "you take the first step and come across in the season—the rest is a foregone conclusion."

It was only a little episode, yet when she promised to follow the advice there was a hush in her voice which spoke volumes of feeling. So the "Lily" will bloom again in London, and, if there is a wise, far-seeing man among the managers, he will take time by the forelock and look out for Lily Langtry and a play. She will be a trump card; I stake my word on it.

"You know I never ask anything for myself, but, as you are on the war-path with the Galsworthy Cycle, keep your eye on my little protégée; you won't regret it," says your pal—Stuart Cumberland." It was the first letter forwarded on from London to my holiday address on the Riviera; it was the last greeting from a man who once was the talk of Europe.

A week after I read a very brief note in a London paper that Stuart Cumberland was dead. To the present generation he was almost a myth. Time had not been kind

to him: after a world-wide vogue, his sun set; he dabbled in journalism and finance, and I fear he spun no silk on either loom. His last appearance, at a Lyric matinée, when he did little psychical tricks and made great, vain efforts to kindle his powers as a thought-reader,



VILLAIN AND HEROINE IN "THE LADY OF THE ROSE," AT DALY'S: MR. HARRY WELCHMAN AS COLONEL BELOVAR, AND MISS PHYLLIS DARE AS MARIANA.

In the right background is seen the picture of "The Lady of the Rose," which gives the play its name. It is a portrait of an ancestress who once escaped from a predicament like that which threatens Mariana, and whose ghost walks as a warning of danger.—[Photograph by Stage Photo. Co.]

was pathetic. Both the flesh and the spirit were willing, but weak. I felt so sad that I slunk away from the theatre; I had not the heart to go on the stage and proffer idle compliments. Yet I

remember as if it were yesterday when Stuart Cumberland, a dapper, handsome fellow, with eager eyes and a haughty manner, was the sought-after wizard of Kings. I remember the sensation in the Press when, at the Court of Berlin, he flabbergasted William I. with the pat statement: "I know what you are thinking of—it is the 18th of January, 1871" (the day of his proclamation as Emperor at Versailles), and when he led the formal Empress Augusta, whom he had invited to hide a pin, such a rare dance through the palatial salon that the modern fox-trot would seem a tame performance in comparison.

From Berlin he went to Vienna, and was closeted with old Francis Joseph (he would never tell what he told him); from Vienna to Paris; thence *via* Brussels, after another private séance with Leopold II., to Holland. Now the Dutch, as everybody knows, are shrewd, sceptical, searching, cold-blooded. They like to sift mysteries to the bottom, and more than one wizard and soothsayer have found their Waterloo there. Justus van Mawrik, the Dutch Dickens, revelled in the experience that he had exposed the famous Bishop, and, I think, the Davenport Brothers. In Holland, somehow, Cumberland came a "cropper." What exactly happened I cannot tell, for it was after my time, nor does Cumberland enlighten us in his book. Rumour hath it that at a grand gathering some wags planted a "problem" on him; and afterwards gave the show away. Anyway, Holland would not have him. Cumberland wrote bitter things about the Dutch, and I remember well that, when we were first introduced, he looked askance at me, and was none too flattering about my native heath.

However, we got over that, for, although I denied him supernatural power—he himself never claimed it—I had the greatest admiration for his dexterity. I was present when he turned people virtually inside out and, with discretion, revealed their innermost thoughts. I have seen him hurrying a journalist, now dead, through Regent Street, hunting (and finding!) a nail which the latter had stuck in the shutters of Swan and Edgar's. In a country mansion I witnessed the comic scene of his dragging the hostess to her store-room in an outhouse and making her confess, in front of a pot of marmalade, that she had been thinking whether her *confitures* of the year before were still in good condition. And so on and so forth.

As a *raconteur* he was unrivalled; he knew everybody, and everything about them; hence for a time his paper (I think it was called "The Umpire") was a kind of "Pepys Diary" up-to-date. Unfortunately, he mixed up his sociology with finance, and there ensued complications and the rainy day. Gradually he lost his footing, and became the shadow of his former brilliant self. Yet to the end he was, to the few with whom he would continue to hold converse, a delightful companion. His former haughtiness had yielded to the pipe-and-port cosiness of a man who has no use for the present, and loves to dwell in the Marble Halls of his Memories.



"THE LADY OF THE ROSE," AT DALY'S: (L. TO R.) MISS PHYLLIS DARE, MR. WELCHMAN, MR. LEONARD MACKAY AS BARON SPROTTI-SPROTTI, MISS IVY TRESMANN AS A BALLET DANCER, AND MR. HUNTLEY WRIGHT (SEATED) AS SUITANGI.

Mariana, the heroine, is the wife of a Count involved in a revolutionary plot. Austrian troops occupy his castle, and their leader, Colonel Belovar, offers Mariana the choice between her honour and her husband's life. She is saved by the ghost of the "Lady of the Rose" (see above). The chorus is formed of a ballet troupe under Baron Sprotti-Sprotti which takes refuge at the castle, and comic relief is provided mainly by Suitangi, a silhouette-cutter, played by Mr. Huntley Wright. The photograph shows Colonel Belovar insisting on Mariana going to dine with him.—[Photograph by Stage Photo. Co.]

A GREAT "RUGGER" EVENT: THE THISTLE VANQUISHED BY THE ROSE.

PHOTOGRAPHS BY C.N.



WITH A SCOTTISH PLAYER FACE DOWNWARDS ON THE BALL IN THE MIDDLE OF A LOOSE SCRUM. AN INCIDENT OF THE GREAT STRUGGLE BETWEEN ENGLAND AND SCOTLAND AT TWICKENHAM.



THE BEGINNING OF ENGLAND'S FINE RECOVERY IN THE SECOND HALF: C. N. LOWE (EXTREME LEFT) SCORES THE FIRST ENGLISH TRY, BEHIND THE RIGHT-HAND CORNER OF THE SCOTTISH LINE.

The King and some 40,000 other spectators watched the great international Rugby football match between England and Scotland at Twickenham on March 18. The Scots, who had not been beaten this season, had the best of the game during the first half of the match, and scored a try, which was converted into a goal. In the second half, however, England made a fine recovery. C. N. Lowe scored the first English try in the right-hand corner (facing England). In our lower photograph he is seen on the ground, clasped by a Scottish player who collared him

just too late, and is just about to touch down the ball behind the Scottish line. This try was not converted into a goal, but soon afterwards Lowe scored again from a brilliant pass by Myers, getting in behind the Scottish goal-posts, and this time a goal was kicked. A third try was gained by the English captain, W. J. A. Davies, but not converted. England thus won a great match by 1 goal and 2 tries (11 points) to 1 goal (5 points). The English players can be distinguished by the rose on their white jerseys; the Scots by the thistle on dark jerseys.

BOOKS OF THE DAY

By J. D. SYMON.

A BOOK reviewer has lately been discussing the benefits of quick reading, especially in the case of novels, and has set before his fellows a standard of speed that will rouse some of them to envy. He says that at the very least one ought to be able to read 300 words a minute, and that book-reviewers average 500 words. He knows of people who can get through a novel of 100,000 words in two hours, and can pass an examination on the contents!

The reviewer who can do this has certainly an economic advantage, for he, unhappy man, is paid to read, and, contrary to popular opinion, earns his fee conscientiously. The quicker, therefore, he does it, the better, for market reasons. But the person who reads for pleasure will, one imagines, always prefer to take his own time, and his state will be the more gracious. The writer in question, however, exhorts all readers, whether indolent reviewers or not, to "increase their speed and thus get through a great deal of enjoyable reading matter they would otherwise miss." This is mere encouragement to what Robert Elsmere's tutor called "intellectual dram-drinking." Current fiction cannot reward such intensive swallowing. That way lies imbecility.

In those who can read at extraordinary speed the gift is natural, not acquired. Gladstone had it to an exceptional degree, and his power used to be explained by his faculty of integrating whole paragraphs, some said even whole pages, at a glance. The quickest readers are women. Let any man challenge any woman at random and see what a beating he gets.

Although current fiction may not be worth a hectic effort to get through more of it, for the mere sake of being able to boast that one has read this, that, and the other ephemeral masterpiece, there is no questioning the recent verdict of a literary society that the average novel of to-day is a very good thing. The workmanship is more capable, firmer, more finished and freer from superfluities than the ordinary circulating-library novel of, say, the 'seventies. The woman writer has learned to prune her adjectives, and she no longer drags in the French phrase everlastingly as a mark of culture. Men, too, have curbed verbosity; and generally there is a keener sense of style. At no former time has the flood of fiction swept to oblivion so much creditable performance. The only compensation is that the better stuff must be educating public taste.

But where good abounds let us give the really bad novel its due. One is tempted even to sing its praises, so pleasantly does it minister to human capacity for innocent enjoyment, when one is Gampishly so disposed. At least one novel of the present season is so bad in every way that its very defects are a sort of perfection. My readers will have guessed already the title of a book at once so hopeless and so entertaining. I invite them to name it, just to see how far the answers agree.

After the bad, the good. Chief of the recent novels I have been able to read (at the rate of, say 250 words a minute, or less; yes, certainly less, for, like Snug, I am slow of study) comes "THE PRISONERS OF HARTLING" (Collins; 7s. 6d.), where Mr. J. D. Beresford adds, incidentally, to the portraits of medical men of fiction, and in his main theme contrives a fine and original study of Mammon-worship. The book, alive on every page, at once seizes the reader in a grip that does not relax until the last word.

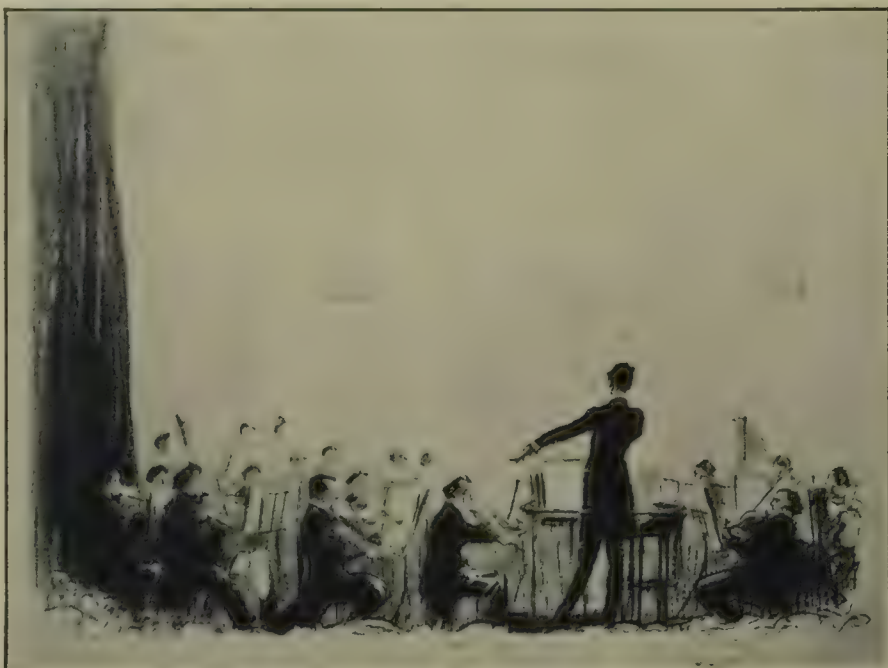
Two other novelists handle anew the subject of school life and the adolescent. The modern vogue of this theme, started by Mr. Walpole, and carried on by Mr. Waugh, Mr. Mais, and Mr. Robinson, has now been followed without local disguise in Mr. Shane Leslie's novel "THE OPPIDAN" (Chatto and Windus; 8s. 6d.), which proclaims itself by its title Etonian. School, again, is only a preliminary episode in Mr. Ernest

importance beyond the common. The very young men of the New Army have not yet had all the recognition they earned, and this book is written in honour of fighters, schoolboys of eighteen, to whose temperament war was a martyrdom of nerves and feelings. One admits the help they had from "Padre Monty," but his methods remind one uncomfortably of the least pleasant episodes in Father Benson's stories. The old saying about Dr. Pusey would keep fitting itself to Padre Monty: "He had a morbid love of groping in the spiritual interiors of those with whom he found himself alone." That, in a nutshell, describes what one may call "Father Bensonism" in fiction, and it is matter for regret that anyone should carry on a tradition so radically unhealthy. I believe Mr. Raymond could have got his spiritual effects without the ritualistic machinery he has chosen to employ. But once a novelist begins to pry into the psychology of the ultra-sensitive schoolboy, the introduction of the sacerdotal element seems to be as inevitable as it is unfortunate. For all that, "Tell England" is a book to read, were it only as the modern version of the Spartans' epitaph at Thermopylae.

A note from the Editor bids me be sure to review Mr. Chesterton's new book. The duty is imperative, but I cannot undertake it, for two sufficient reasons: First, my utter incompetence; and second, my conviction that the only person who should be allowed to review any work of

Mr. Chesterton's is Mr. Chesterton himself. He alone can bring to the subject the expert knowledge essential to a clear opinion. Others who attempt the task are likely to arrive at an opinion as little clear as that which Captain Dugald Dalgetty received from Father Fatsides, of the Scottish Convent at Wurtzburg, at their famous disputation, which ended in fog, although it was carried on with the help of six flasks of Rhenish and about two mutchkins of Kirschenwasser. The clerical allusion has some fitness, for over "EUGENICS AND OTHER EVILS" (Cassell; 6s.) there has been considerable throwing about of ecclesiastical brains, and Mr. Chesterton's reply supports my point that he is his own best reviewer. In that reply, one phrase in particular, "old Mr. Keats," provides an illuminating gloss on the author's text, and one wishes it had occurred in his original justification of the livery-stable proprietor's disregard of eugenic laws in giving the world the poet. Henceforth, Mr. Keats, senior, no longer hovers, alone and palely loitering, an easy butt to eugenists, in the background of literary biography. "Old Mr. Keats" patriarchally vindicates his divine right to fatherhood. Respectfully, therefore, I submit that Mr. Chesterton should have been invited to deal faithfully with himself in "Our Note Book." It is not too late, and there are precedents.

Inability to review "Eugenics" only heightened my enjoyment in reading it. Even those who disagree with it must find in it a very sumptuous entertainment. Not every day, in this age of decaying chivalry, are we privileged to assist at such a tourney as this, where Sir Gilbert's gentle and joyous passages at arms make the lists resound to a celestial rain of thwacks. In his own "Flying Inn," he has a rhyme of a Loathly Worm. That was a mythical creature: here he has discovered in our midst an actual monster, and its name is Eugenics. The beast was misbegotten, it appears, by Science out of Capitalist, or *vice versa*; but for its dysgenic pedigree, its sins, and the various evils that (in the words of the Shorter Catechism) "do accompany or flow from them," you must consult the new Loathly Worm's Castigator, G. K. C., the Eighth Champion of Christendom.



THE TOUCH OF A VANISHED HAND: "THE CASINO ORCHESTRA"—A LITHOGRAPH BY THE LATE CLAUDE SHEPPERSON IN THE MEMORIAL EXHIBITION.

Our readers will remember many delightful drawings and paintings in our pages by the late Claude A. Shepperson, A.R.A., A.R.W.S., whose recent death at 55 was a great loss to contemporary art. The Memorial Exhibition of his work at the Leicester Galleries in Leicester Square should not be missed

By Courtesy of the Leicester Galleries.

Raymond's "TELL ENGLAND" (Cassell; 7s. 6d.) The main interest lies in the mentality of three young soldiers in Gallipoli. They were "sensitives" to whom war would be naturally distasteful, but they passed the supreme test. As types of a period, Mr. Raymond's heroes have an



"THE COLD WIND BLOWS MY FACE AND BLOWS ITS FROSTY PEPPER UP MY NOSE": A STEVENSON VERSE ILLUSTRATED BY THE LATE CLAUDE SHEPPERSON.

This drawing, also on view in the Claude Shepperson Memorial Exhibition, illustrates a couplet from "A Child's Garden of Verses," by R. L. Stevenson.

By Courtesy of the Leicester Galleries.

PIG-STICKING AND A REVIEW: THE PRINCE OF WALES AT PATIALA.

PHOTOGRAPHS BY C.N.



LEAVING THE PARADE GROUND AT PATIALA AFTER A REVIEW OF STATE TROOPS: THE PRINCE OF WALES (RIGHT) AND THE MAHARAJAH (LEFT), WHO RODE TOGETHER THROUGH THE IMMENSE CROWD INCLUDING 10,000 DEMOBILISED INDIAN SOLDIERS.



MOUNTED ON THE MAHARAJAH'S CHAMPION PIG-STICKING PONY: THE PRINCE EQUIPPED FOR THE SPORT.



WHERE THE PRINCE OF WALES HAD TWO DAYS' PIG-STICKING WITH THE MAHARAJAH: BEATERS WORKING THROUGH THE JUNGLE NEAR PATIALA.



SHOWING THE PRINCE'S "KILL" ON THE NEAREST CAMEL (RIGHT): SOME OF THE PIG-STICKING BAG BEING CARRIED BACK TO CAMP.



WITH SOME OF THE BAG AFTER A DAY'S PIG-STICKING: (L. TO R.) THE MAHARAJAH OF PATIALA; THE PRINCE; AND CAPTAIN METCALFE.

The Prince of Wales left Delhi at 11 p.m. on February 21, and arrived at 8.30 next morning at Patiala, where he was received at the station by the Maharajah and a distinguished company, and drove in procession to the Moti Bagh Palace. The only ceremony of the day was an impressive review of State troops, after which the Prince, accompanied by the Maharajah, rode to and fro through an immense Indian crowd which gave him an enthusiastic welcome, opening a lane

for him as he passed. The rest of the Prince's three days' visit to Patiala was given up to sport—pig-sticking, shooting, and polo—and to small dinners and informal dances. On the last evening of his stay (February 24), however, the Maharajah entertained the Prince at a State banquet, which was attended by two hundred guests. After it was over, the Prince and his party left Patiala at 11 p.m. for Lahore, stopping for a few hours on his way at Jullundur.

LARGILLIÈRE; HOPPNER; REYNOLDS; ROMNEY: A GREAT ART SALE.

BY COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS.



ASCRIBED TO N. DE LARGILLIÈRE (1656-1746): "THE DUC D'ANJOU AND HIS GOVERNESS"—A LADY WHOSE IDENTITY IS DISPUTED.



BY JOHN HOPPNER, R.A. (1758-1810): PORTRAIT OF A LADY AS "HEBE," POURING NECTAR INTO A BOWL, WITH THE EAGLE.



BY SIR JOSHUA REYNOLDS, PAINTED IN 1782: "A GIRL SKETCHING"—A PORTRAIT OF HIS NIECE, MISS ELIZABETH JOHNSON.



BY GEORGE ROMNEY (1734-1802): PORTRAIT OF A LADY, FROM THE BURDETT-COUTTS COLLECTION, SOON TO COME UNDER THE HAMMER.

Art-collectors are awaiting with the deepest interest the sale of the famous Burdett-Coutts collection of ancient and modern pictures and drawings, to be held at Christie's on May 4 and 5, and the sale on May 8 and the four following days of further drawings, miniatures, porcelain, Italian majolica, lace, furniture, and objects of art, from the same source. The collection was made by the late Baroness Burdett-Coutts, and is to be sold for the executors of the late Rt. Hon. W. Burdett-Coutts, M.P., late of Stratton Street and Holly Lodge, Highgate. The pictures include many examples by the great English portrait-painters of the

eighteenth century, as well as of famous foreign artists. Of those given here, that of the little Duc d'Anjou (who became Louis XV. in 1715 at the age of five), and his governess, is the subject of an interesting controversy, the identity of the artist and the lady being both disputed. The picture is generally attributed to the French painter Nicolas de Largillière (1656 to 1746), but another picture in the Wallace Collection, containing the same two figures, with others, and evidently by the same hand, is said by some not to be his work. The governess has been variously identified as Madame de Maintenon, the Duchesse de Lèvi-

[Continued opposite.]

A GEM OF THE BURDETT-COUTTS COLLECTION: "THE MOB CAP."

By COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS.



A CHARMING EXAMPLE OF SIR JOSHUA REYNOLDS (1723-1792): "THE MOB CAP" (THE CENTRE AND PRINCIPAL FIGURE FOR "THE INFANT ACADEMY"), INCLUDED IN THE BURDETT-COUTTS SALE.

Continued.

Ventadour, and Madame de la Motte-Houdancourt. The young Duke is wearing the riband and Order of the Saint Esprit. He was a son of the Duc de Bourgogne, and a great-grandson of Louis XIV.—The subject of Hoppner's portrait is represented as Hebe, in Greek mythology the cup-bearer of the gods, until her place was taken by Ganymede, who was carried to Olympus by the eagle of Zeus.—In "A Girl Sketching," Sir Joshua Reynolds gives a portrait of his niece,

Miss Elizabeth Johnson, who was the model for "Fortitude" in his series of "Virtues." She married the Rev. William Deane, lived a quiet country life near Torrington, and died in 1841.—The subject of the Romney portrait is unnamed.—"The Mob Cap," by Sir Joshua Reynolds, is thus described—"A little girl, nude with the exception of a large white muslin cap with pink bows, is seated on a cushion with her legs crossed and her hands clasped in front."

GRAND NATIONAL FENCES: OBSTACLES ON THE FAMOUS

DRAWN BY



AINTREE FENCES FOR THE GRAND NATIONAL: (1) VALENTINE'S BROOK (9TH AND 25TH FENCE); (2) THE 3RD AND 19TH FENCE; (3) IN THE OPEN DITCH; (4) BECHER'S BROOK; (5) FULL STOP! (6) THE WATER JUMP (15 FEET); (7) THE

These drawings do not, of course, illustrate the actual race for this year's Grand National, arranged to be run at Aintree on March 24, but they are designed to show some of the most formidable obstacles on the course, and typical incidents that occur in the great annual steeplechasing event. To quote the article on the subject given elsewhere in this number: "The winner of the race and every horse that completes the course must jump 30 fences. There are actually 16 different fences. Two of them are only jumped once each in the course of the 4½ miles. The other 14, therefore, are each jumped twice. The water is one of the two that are only tackled once. All the fences are built of thorn. A week before the race they are all trimmed off and measurements accurately taken. . . . They are permanent, and not put up every year—a detail which is not generally understood. . . . Two very famous fences are Becher's and

AINTREE COURSE, THE SUPREME TEST OF STEEPLECHASING.

LIONEL EDWARDS.



FENCE); (2) THE 3RD AND 19TH FENCE; (3) IN THE OPEN DITCH; (4) BECHER'S BROOK; FINISH—USUALLY A PROCESSION OF TIRED HORSES.

Valentine's (both illustrated above). . . . I think Becher's is the more formidable of the two." The following details of his seven drawings are supplied by the artist: (1) Fences Nos. 9 and 25. Valentine's Brook, a terrible obstacle for a tired horse. Thorn fence 5 ft. high; rail in front 2 ft. high; brook on far side. (2) Nos. 3 and 19. Thorn fence 4 ft. 10 in. high, with ditch in front 6 ft. wide and 4 ft. deep; rail 2 ft. high in front of ditch. (3) In the open ditch. (4) Becher's Brook. Thick thorn fence 4 ft. 10 in. high; rail in front 2 ft.; natural brook on far side. A medium-sized man cannot see over the National fences. (5) Full stop! You cannot brush through a National fence! (6) The Water, 15 ft. wide, quite big enough for tired horses! (7) The Finish, apt to be a procession. Tired horses cannot make a desperate finish, and a lead, once established, can scarcely be reduced.—[Copyrighted in the United States and Canada.]

"THE SUPREME TEST" OF A 'CHASER:

GRAND NATIONAL FENCES AT AINTREE.

It is quite extraordinary how many people are immensely interested in the Grand National Steeplechase, now due to be decided again at Liverpool over the famous course at Aintree. It marks the crowning point of the National Hunt season, and rightly comes at the close, when this kind of racing must pass off the stage and make way for flat racing. Hunting people, from those fortunate enough to be able to follow hounds in pink, to the many far humbler followers of fox-chasing, are attracted to it by reason of the part played by the horse that must gallop fast and jump his way to victory. There is something more than admiration for the horse that goes straight for the formidable fences comprising this supreme test, and that is not dismayed by the towering terrors of the big fence and open ditch, and the fifteen-foot span of the water jump. The man who has never seen a racecourse takes just as much interest in the Grand National and in the winner as he does in the hero of the Derby. Above all, there is something like awe at the magnitude of the task imposed on the horses—awe that is heightened by what the man who stays at home reads year after year of horses tumbling about like shot rabbits, and very, very few coming safely through to the end. Last year, for instance, the winner, Shaun Spadah, was the only horse that did not fall; and so it was, one recalls, in 1911, when Glenside won. The famous steeplechase represents the biggest thing of its kind, and that fact alone kindles popular interest.

Just to show the enormous difference between now and then, let me compare the conditions of the first Grand National in 1839 with this year's. The first celebration was a sweepstakes of £20 each, with £100 added. Each horse had to carry 12 st., and it was for gentlemen riders, the course being one of four miles across country, not the course which is so well known to the present generation of visitors to Aintree.

The Grand National of 1922 is run over 4 miles and 856 yards, to be precise, and it is a handicap of £50 each for starters. It costs an owner £5 to make an entry in the first instance, and, if he does not withdraw it after a certain date, it costs him a further £30, with no further liability if he does not run the horse. To run the horse costs £50. The executive of Liverpool racecourse give £5000. Compare this with the £100 added in 1839! The trophy given (besides the money prize) to the winning owner costs £200. The owner of the second receives £500, the third, £300, and the fourth, £100. It will be seen what good odds an owner has to his £50, and it is no wonder that the field is large and unwieldy in the hope of winning such a fine stake, and with the knowledge, too, that there is so much uncertainty about even the horse with the highest credentials. When we look back into the history of the race we find that some of the most impossible horses have won, and that some of those most renowned have probably been brought down through the mistakes of others. On the other hand, the really good one has often jumped and raced clear of all trouble just because he really was good. One recalls such champions in recent years as Cloister, Manifesto, Jerry M., Poethlyn, and Troystown.

A description of the course, and what is demanded of the twenty or thirty horses, will be of interest. First let it be said that there is no alteration from last year, and that therefore it is untrue, as has been suggested, that the fences

have been made easier in deference to sentiment-alists who do not like to read of so many of the starters coming to grief. It is not over-big fences that bring horses down. Horses fall at them either because they have not been properly schooled to them and have not sufficient experience of this course, or because they tire before the journey's end through unfitness or lack of stamina. Out of the large entry—no fewer than 92 this year—few indeed have pretensions for the task. But I have shown that owners take a chance, tempted to do so by the splendid prize, and the precedents in years gone by of apparently hopeless animals having come out on top.



DUE TO INEXPERIENCE OF THE COURSE, UNFITNESS, MISTAKES OF OTHERS, OR RACING AT FENCES: A SPILL IN THE GRAND NATIONAL.

Drawn by Lionel Edwards.

Then another reason of the falling in recent years is the way the horses have been raced into their fences, because it has become the custom to race like this on every other steeplechase course, where fences can be taken in the stride, as it were. At Aintree a horse must stand back and jump off his hocks, as a good hunter is taught to do. If jockeys will race at the first fence or

completes the course, must jump thirty fences. There are actually sixteen different fences. Two of them are only jumped once each in the course, of the four and a half miles. The other fourteen, therefore, are each jumped twice. The water is one of the two that are only tackled once. All the fences are built of thorn and not birch, as is supposed by some people. Some of the thorn fences are of gorse, others of spruce, and others again of fir, in the facing of them. A week before the race they are all trimmed off and measurements accurately taken. A Liverpool fence is a spick-and-span affair, and an example of beautiful construction. The fences are permanent and not

put up every year—a detail which is not generally understood. Mr. Topham, the very able Clerk of the Course, has only to concern himself with repairing smashes from the errors of those that fall or blunder. The task of bringing them to perfection each year is generally begun soon after Christmas, and—just to show what it would cost to build—were, say, a fence to be quite destroyed, the management would have to expend something like £150. Last year, one recalls, there was a very real danger that some attempt might be made by Sinn Feiners to burn them down, and policemen armed with fire-arms were placed as guards at each fence. Happily the need for that drastic precaution does not arise this year.

On most regulation steeplechase courses there are three varieties of fences—the plain thorn fence with a 2-ft. rail at the base of it; the fence with a ditch of a certain width in front of it, and a rail 2 ft. or so from the ground guarding the ditch; and the water jump, the actual water to be crossed being preceded by a thorn fence smaller than the other plain fences. At Aintree there are all these. Thus a plain thorn fence, such as the first jump and several others, is 5 ft. high and 2 ft. thick. The "open ditch" variety of jump is a thorn fence 4 ft. 10 in. high, with a ditch on the take-off side about 6 ft. wide and 4 ft. deep, and a rail in front of the ditch 2 ft. high. The water jump is 15 ft. wide.

Two very famous fences are Becher's and Valentine's, which are different from what horses are accustomed to elsewhere. Becher's is a thick thorn fence, 4 ft. 10 in. high, with a rail 2 ft. in front, and a natural brook about 8 ft. wide on the far side and 4 ft. deep. Valentine's is a thorn fence, 5 ft. high, with a rail in front 2 ft. high, and a brook on the far side. I think Becher's is the "more formidable" of the two, as, if a horse take off too soon, he cuts short his room for landing and will get his hind legs in the natural brook. I always think an awkward fence is what is known as the Canal Turn, because horses must swing left-handed immediately on landing over, and some seem to know what is coming, for they become unbalanced. The jump is of the open-ditch sort.

I suppose I am sufficiently old-fashioned to regard the test as quite fair. It is stiff, but so it should be if it is going to give honour to a great jumper, calling also for the highest arts of horsemanship rather than what we know as jockeyship alone. If

you have the combination of the proficient natural jumper that can stay, and is fit as brain and hands can make him, with the skilled horseman who is also fighting fit, then the test of the Grand National will present no terrors, even though there be nothing else like it in the world.

G.



"AN AWKWARD FENCE . . . BECAUSE HORSES MUST SWING LEFT-HANDED IMMEDIATELY ON LANDING OVER": THE CANAL TURN.

Drawn by Lionel Edwards.

two, anxious, of course, to get a place in the front rank and avoid the fallers, but going at five furlong speed and as if the jumps were no more than hurdles, then trouble is inevitable. Horses become excited and unbalanced, and luck and ill-luck plays an inordinate part.

The winner of the race, and every horse that



The Arms of
Winchester College

Winchester

college • part I •



The Seal of
William of Wykeham



THE ENTRANCE TO WINCHESTER COLLEGE: THE
OUTER GATE, SHOWING MIDDLE GATE BEYOND.



THE FOUNDER OF WINCHESTER COLLEGE:
WILLIAM OF WYKEHAM (1324-1404).



THE FIRST PART OF THE COLLEGE BEGUN BY THE
FOUNDER, IN 1387: THE CHAPEL AND ITS TOWER.



"ENTERING UNDER MIDDLE GATE INTO CHAMBER COURT, ONE IS TRANSPORTED BACK IMMEDIATELY INTO MEDIEVALISM": CHAMBER COURT—THE INNER QUADRANGLE
OF THE COLLEGE, BOUNDED ON THREE SIDES BY CHAMBERS AND ON THE FOURTH BY CHAPEL (CENTRE BACKGROUND).

Winchester College, or, as it was first called, "the Newe Sainte Marie College of Wynchester," was founded in 1387 by William of Wykeham, also the founder of New College, Oxford, and was finished in 1394. William of Wykeham became Bishop of Winchester in 1366, and in the following year Lord High Chancellor of England, an office which he held until 1371. Besides establishing the school, he rebuilt Winchester Cathedral. "The Chapel," we read in "Winchester College Notions," "forms the south side of Chamber Court, and still presents much the same outward appearance as in Wykeham's day. It

was built in the Perpendicular style, and was the first part of the College begun by the Founder." Chambers, which form the other three sides of the court, are the rooms in which College men live. Regarding Wykeham's famous motto—"Manners Makyth Man"—on the College arms (shown above), the Rev. Telford Varley, in his book, "Winchester," suggests that "manners," in its Latin equivalent, *mores*, may "wrap up a punning allusion to Warden Morys, to whose hands, on the erection of the building, Wykeham first committed the future of his great college."

"THE 'MOTHER' OF ENGLISH PUBLIC SCHOOLS": WINCHESTER COLLEGE, THE FIRST PURELY SCHOLASTIC FOUNDATION.

Drawings Made Specially for "The Illustrated London News" by Henry C. Brewer, R.I.



WINCHESTER COLLEGE: (1) THE CRICKET PAVILION; (2) LAVENDAR MEADS AND THE SCIENCE SCHOOL; (3) SEVENTH CHAMBER, "THE OLDEST SCHOOLROOM IN ENGLAND"; (4) THE HALL; (5) THE COLLEGE FROM THE CATHEDRAL TOWER; (6) NEW FIELD AND HILLS; (7) THE CHAPEL.

"Wykeham's College," writes the Rev. Telford Varley, "is in a certain sense the oldest, as it is in the truest sense the 'mother,' of English public schools. Not that schools were a new idea in Wykeham's day, far from it. . . . But Wykeham erected a school on new lines, making it an independent foundation instead of being, as the earlier grammar schools had been, mere appendages or dependencies upon monastic or collegiate institutions. Thus the public school as an independent, self-governing foundation came into being. . . . Hall, approached as befits its dignity up a grand old stairway, is rarely impressive, with its magnificent open timber roof and carved wainscot, and the Founder's portrait dominating the high table on the dais at the far end. . . . Most appealing after Hall, possibly more even than Cloisters, is 'Seventh Chamber,' Wykeham's original schoolroom." In "Winchester College Notions," by Three Beetleites (Winchester, P. and C. Wells), we read: "The original School was underneath Hall; it comprised Syventh Chamber and Seventh Chamber Passage. . . .

This, the oldest Schoolroom in England, is described at length in Christopher Johnson's poem, written in the sixteenth century. The ceiling and hall above were supported by four wooden columns, only one of which is now left." The same book says: "Lavendar Meads . . . is separated from New Field by a row of trees. It was the Lavendarium or washing-place for the adjoining Priory of St. Swithun's. . . . New Field was opened in the winter of 1867, mainly owing to the enterprize and munificence of Dr. Ridding. . . . Hills—St. Catherine's Hill, about 450 ft. in height (and three-quarters of a mile from College) derives its name from the chapel erected there to St. Catherine, the Virgin Martyr of Alexandria." The Chapel, as mentioned on the previous page, was the first part of the College begun by William of Wykeham. "It was, in fact, probably sufficiently far advanced to be used for Divine Service on the opening day, though doubts as to this have been raised, since the altar was not consecrated till 1395."—[Drawings Copyrighted in the United States and Canada.]

WINCHESTER COLLEGE: CLOISTERS; ARCADIA; AND FROMOND'S CHANTRY.

DRAWINGS SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS" BY HENRY C. BREWER, R.I.



A PLACE OF ANCIENT MEMORIES: PRECINCTS OF WINCHESTER COLLEGE—(1) THE INTERIOR OF THE CLOISTERS;
(2) ARCADIA; (3) FROMOND'S CHANTRY (UNIQUE OF ITS KIND); AND CLOISTERS.

"Fromond's Chantry" (to quote again from "Winchester College Notions") "is a two-storied building surrounded by cloisters built by Fromond, Steward of the Hampshire and Wiltshire estates of the College till 1420. Suppressed under Henry VIII, it was in 1629 converted into a Library for the Fellows by Robert Pinke, Warden of New College. And so it remained until 1875, when it was changed into a chapel for juniors. These juniors, numbering about a hundred, must spend at least a year in Chantry before passing into Chapel. On Advent Sunday, 1899, Communion was celebrated there for the first time since the

Reformation. The Chantry is unique of its kind, being the only perfect specimen left in England. The upper room was designed for a Scriptorium, but now contains Fellows' and Dons' Library." The Rev. Telford Varley writes: "Chapel, with Fromond's Chantry and the beautiful cloisters behind it, those cloisters which the Founder himself seems almost to pervade and spiritualise with his presence, is a place to wander in and dream dreams of the past." Arcadia is the passage leading from the Warden's stables past the second Master's House to School Court.—[Drawing Copyrighted in the United States and Canada.]

THE QUEEN IN THE EAST END: A POPULAR RECEPTION.

PHOTOGRAPHS BY SPORT AND GENERAL AND L.N.A.



THE QUEEN PAYS A SURPRISE CALL, TO STUDY HOUSING CONDITIONS IN SHOREDITCH: HER MAJESTY (EXTREME RIGHT) LEAVING NO. 13, WARE STREET, WHERE HER CAR WAS SURROUNDED BY A DELIGHTED CROWD.



MAKING SLOW PROGRESS THROUGH THE IMMENSE THROG THAT GATHERED TO WELCOME HER MAJESTY: THE QUEEN'S CAR IN WARE STREET, SHOREDITCH, WHICH WAS GAILY DECORATED WITH FLAGS, MOTTOES, AND PICTURES.

The Queen, who takes a deep and sympathetic interest in the housing question in the poorer quarters of London, went on Saturday, March 18, to Shoreditch in order to see for herself the conditions in that neighbourhood, and the results of the Borough Council's housing scheme. She arrived about 3 p.m. at the Town Hall, and was received by the Mayor, Councillor W. H. Girling, whose little daughter presented a bouquet, and was invited, with her father, to accompany the Queen on her drive. The royal car made slow progress through the great

crowd which gathered to give her Majesty an affectionate welcome. All the streets were gay with flags, mottoes and portraits of the Royal Family fastened outside houses. The chief interest was in the crowded area of Ware Street and Wilmer Gardens, where it is hoped the L.C.C. may advance money to rebuild the property. Many families of eight or nine are housed in one room, and there is a high rate of mortality among babies. The Queen stopped at 13, Ware Street, and paid a surprise call on the inmates, including Mr. and Mrs. Gosling and their children.



A FOUNTAIN OF WINE, AND COLOSSAL COIFFURES: THE BEL AIR SCENE IN "ORPHANS

OF THE STORM." Mr. D. W. Griffith's great film play of the French Revolution, "Orphans of the Storm," which it was arranged to present at the Scala Theatre on Thursday, March 23, is one of the most ambitious productions of its kind yet attempted. The picture took six months in the making at Mr. Griffith's 40-acre studio estate on a peninsula of Long Island, near New York. The reproduction of Old Paris, covering 14 acres, was the largest studio set ever built, including replicas of some ancient houses, still standing, past which the tumblers rumbled over a hundred years ago. Twenty-six tons of properties were imported from France, so that the setting might be faithful to history. The Bel Air scene portrays vividly the lavish luxury of the period. Many of the girls taking part in it are famous beauties, several of them prominent in American Society. The fountain of wine, which weighed 60 tons and was valued at 60,000 dollars,

BY COURTESY OF MESSRS.



OF THE STORM," A GREAT FRENCH REVOLUTION FILM AT THE SCALA THEATRE.

flowed with real wine, by special permission of the Prohibition authorities! The plot is based on a popular play by Adolphe D'Ennery, first given at the Union Square Theatre in 1875, and since played over 100,000 times. Kate Claxton appeared in it 7000 times. In the film the principal parts are taken by Lillian and Dorothy Gish, as Henriette Girard and her blind sister, Louise, two orphan girls from Normandy. On a journey to Paris they encounter the villain of the piece, the profligate Marquis de Praille, who is seen on the left in our photograph, wearing a striped coat. He abducts Henriette in Paris, and has her brought to a party in his gardens at Bel Air. What further adventures befall her—how she loses her sister, how she finds a lover and protector, and how they both come in peril of the guillotine—the rest of the film unfolds in a series of thrilling scenes. Much of the detail is based on Carlyle's "French Revolution."

D. W. GRIFFITH INCORPORATED.

FROM THE CAVES OF THE THOUSAND BUDDHAS: T'ANG PAINTINGS.

REPRODUCED, BY SPECIAL PERMISSION, FROM "THE THOUSAND BUDDHAS" (QUARITCH).



A DEMON HOLDING A NAKED INFANT: A FRAGMENT OF A PAPER PAINTING PROBABLY REPRESENTING THE "MANDALA" OF A BUDDHA OR BODHISATTVA.



AN UNNAMED WARRIOR: A FIGURE DEMONIC IN LOOK AND OF VIOLENT POSE—PART OF A LARGE SILK PAINTING.



WITH THE NUN-DONATRIX ON THE LEFT: AVALOKITESVARA REPRESENTED IN "INDIAN" STYLE, STANDING ON A FLOATING LOTUS.

The remarkable Buddhist paintings illustrated here and on the facing page, and dealt with in an article on the page following, were recovered from a walled-up chapel in "The Caves of the Thousand Buddhas," near Tun-Huang. How they were found is described in the article. The examples given are from an exceedingly fine work, "The Thousand Buddhas." Students of Eastern art most certainly cannot afford to be without it. Of the four illustrations on this page, the first shows (left) a Demon holding a naked infant. On the right is a many-tiered umbrella with streamers and tasselled chains, as often found over the chief Bodhisattvas in large Paradise paintings.

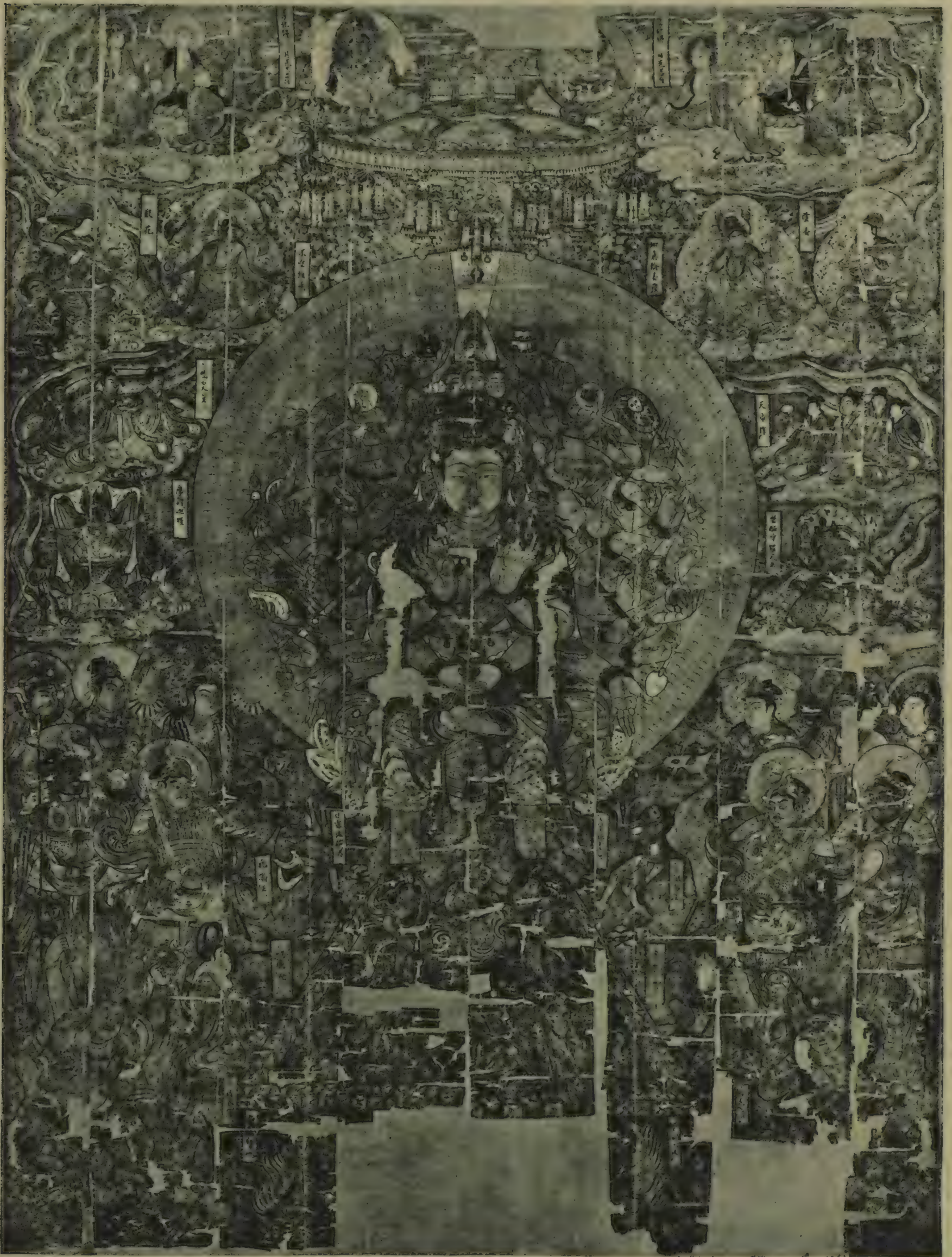


WITH SIDE-SCENES AND DONORS: AVALOKITESVARA, SIX-ARMED; HOLDING DISCS EMBLEMATIC OF THE SUN AND MOON.

The second illustration is of a fragment of the work of a true Chinese genius. Numbers three and four represent two Avalokitesvara paintings, with donors. That on the left shows the close-cropped Nun-donatrix carrying a censer; with a date corresponding to A.D. 910. The boy standing offering a lotus on a dish (right) is the Nun's defunct younger brother. In the picture on the right Avalokitesvara holds in his upper hands discs emblematic of the Sun and Moon. The middle hands are raised on either side of the breast in the "vitarka-mudra." The lower hands, with rosary and flask, rest on the knees. The donors on either side show costumes of the tenth century.

THOUSAND-ARMED AND ELEVEN-HEADED: AVALOKITEŚVARA IN GLORY.

REPRODUCED, BY SPECIAL PERMISSION FROM "THE THOUSAND BUDDHAS" (QUARITCH). SEE NEXT PAGE.



A TREASURE FROM THE HIDDEN HOARD OF THE CAVES OF THE THOUSAND BUDDHAS: AVALOKITEŚVARA SURROUNDED BY GROUPS OF DIVINITIES CONSTITUTING HIS "MAṆḌALA."

The original of this illustration is a large painting on silk and is among the richest of the collection. The nimbus-like disc surrounding Avalokiteśvara's figure is formed by his outer hands making up the theoretical number of a thousand, and each showing an open eye marked on the palm. The arms are meant to symbolise the merciful divinity's desire to save all human beings at the same time. The Bodhisattva's inner hands, apart from the four in front, hold a multiplicity of sacred emblems, including the discs of the Sun and Moon, flasks of

ambrosia, conch, willow spray, trident, Vajra, the Wheel of the Law, mace, and so on; whilst from the centre pair of inner hands ascends a shaft of rainbow light. Of the small subsidiary heads, two are shown by the side of the ears, and the rest in three tiers above the tiara. Amongst the attendant divinities we see at the top of the canopy the Bodhisattvas of the Sun and Moon seated behind their five white geese and five white horses respectively. Below the lotus seat of Avalokiteśvara are emaciated beings in hell.

The Riddle of the City of Sands.*

TWENTY years ago, Professor L. de Lóczy, chief of the Hungarian Geological Survey and President of the Geographical Society of Hungary, interested Sir Aurel Stein in the sacred Buddhist grottoes called "The Caves of the Thousand Buddhas," or "Ch'ien-fo-tung," situated to the south-east of Tun-huang—Sha-chou, the City of Sands, in the distant region where the westernmost marches of true China adjoin the great deserts of innermost Asia. Thus it came that the British archaeologist, adventuring in 1906-08, determined to travel so far eastward.

On March 16, 1907, the explorer saw his objective—"a multitude of dark cavities, mostly small, honeycombing the sombre rock faces in irregular tiers from the foot of the cliff, where the stream almost washed them, to the top of the precipice." His imagination peopled the recesses with Buddhist monks, but, as he drew nearer and found fresco paintings covering the walls, he realised that the caves were tenanted, not by recluses, but by images of the Enlightened One himself.

His first view was necessarily brief, but it sufficed to confirm his belief in the truth of the rumours then current of a great secret hoard of manuscripts.

The Taoist priest in charge was absent, but a young monk was persuaded to talk. The treasure, it appeared, was in a shrine farther north.

Sir Aurel returned to Tun-huang. The day for the real attempt to read the riddle had not dawned. It was not until May 21 that a start was made. On the next day the seeker caught a glimpse of the entrance passage leading to the hiding-place. "On my former visit," he noted in his "Ruins of Desert Cathay," "I had found the narrow opening of the recess locked with a rough wooden door; but now to my dismay it was completely walled up with brickwork. . . . The saintly guardian of the reputed treasure explained that the walling up of the door was intended for a precaution against the curiosity of the pilgrims who had recently flocked to the site in their thousands."

Nothing would induce the priest to show his collection as a whole, but diplomacy prevailed to the extent of eliciting certain facts. It seemed for a while that, when the discovery of the manuscripts had been made a few years before, the "find" had been reported to the Tao-t'ai at Su-chou, and thence to the Viceroy of Kansu, which argued an inconveniently precise inventory! The story was true only in part. "A few rolls of Chinese texts, apparently Buddhist, had, indeed, been sent to the Viceregal Ya-mên at Lan-chou. But their contents had not been made out there, or else they had failed to attract any interest. Hence officialdom had rested satisfied with the rough statement that the whole of the manuscripts would make up about seven cartloads, and, evidently dismayed at the cost of transport, or even of close examination, had left the whole undisturbed in charge of the Tao-shih as guardian of the temple."

Here was good fortune. Yet much remained to be done. The guardian priest was "difficult." Hesitating between fear of the believer and pecuniary desire, he was a formidable obstacle. The explorer and his chief "Aide" used their wiles. Sir Aurel invoked the memory of Hsuan-tsang, the pilgrim, his "Chinese patron saint," and the charm worked. In due time samples were surrendered from the hoard. Then came the taking down of the barring wall and the opening of the rough door.

The scene disclosed was a veritable Aladdin's cave to the antiquary.

* "The Thousand Buddhas: Ancient Buddhist Paintings from the Cave-Temples of Tun-Huang, on the Western Frontier of China, Recovered and Described by Aurel Stein, K.C.I.E." With an Introductory Essay by Laurence Binyon. Text; with Portfolio of 48 Plates in Colours and Monochrome. (Bernard Quaritch, Ltd., London; £7 10s. net.)

Again to quote his "Desert Cathay," he wrote of it: "Heaped up in layers, but without any order, there appeared in the dim light of the priest's little lamp a solid mass of manuscript bundles rising to a height of nearly ten feet, and filling, as subsequent measurement showed, close on 500 cubic feet. The area left within the room was just sufficient for two people to stand in."

The Tao-shih began to dig out packets, and, as he did so, told how, when he first settled at the Thousand Buddhas some eight years before, the entrance to the cave-temple out of which opened the ante-chapel of the treasure was almost blocked by drift sand; how it took two or three years to lay bare the broad passage; how, while he was setting up statues to replace the decayed stucco images in the dais of the cella, his eye had caught a crack in the frescoed wall to the right; how, widening the opening, he had found the small chamber and its contents. The bundles of papers yielded many manuscripts, and, what is

banners on silk and large banners on linen; of one or two magnificent specimens of embroidery—of outline drawings and of woodcuts. . . . Not till the paintings were brought to London could any real examination of them be made. Each packet had to be carefully opened, and the brittle, dusty silk, sometimes in a hundred fragments, opened out, cleaned, and where necessary, pieced together. . . . It was a labour of years. . . . The paintings were carefully cleaned, and the colours were found in most cases to have lost little of their pristine depth and brightness; though where a certain verdigris green was used, it has tended to eat away the silk upon which it was laid, a whole figure in some cases having thus disappeared and left only its surrounding outline."

As to the artistic origins of the works, he writes: "The paintings and drawings, with a few unimportant exceptions, are all of Buddhist inspiration. . . . Variety is due to differences of style, which are accounted for partly by the different

dates, still more by the different localities at which they were produced, partly by the varying degrees of skill in the painters who produced them. Being all found in one place, the paintings might be supposed to be all the product of a single local school. But this is certainly not the case, as a brief examination shows at once. There are specimens (of little account as art) which are purely Indian in style and probably Nepalese; there are examples of the well-defined Tibetan type of Buddhist picture; there are paintings which are entirely Chinese; and there are, lastly, a number which contain Indian, Chinese, and possibly Tibetan elements in varying proportions, but are in an intermediate style and may safely be held to be the product of local schools of Chinese Turkestan, and of the region which, on the east, joins it to China proper. . . . In the paintings with which we are dealing, the Indian element is obviously very strong, just as the 'Caves of the Thousand Buddhas,' where they were found, were hollowed out of the cliff in obedience to immemorial Indian tradition: we are reminded at once of the frescoed caves of Ajantha. But," he adds, "there are other elements besides the Indian. . . ."

Dealing with the question of date, he notes: "The paintings were all, or nearly all, crumpled up. It seems as if they had been hurriedly thrust away in the vault on some sudden alarm, probably of a barbarian raid. And, in fact, on one of the pictures is a votive inscription praying to Kuan-yin for protection against the Tartars and the Tibetans. . . . Internal evidence of dated documents seems to show that the treasure, or at any rate the great bulk of it, was hidden away soon after the close of the tenth century A.D."

Sir Aurel himself, writing in 1912, discussed the date as follows:

"It was evident from the first that these relics . . . were separated by considerable intervals, both in time and space, from almost all hitherto known representations of Buddhist pictorial art. The great majority of these pictures and the corresponding frescoes of the caves undoubtedly belong to the T'ang period (seventh to ninth century A.D.), from which scarcely any genuine specimens of Buddhist religious painting have survived in China or Japan." And the T'ang period saw Chinese art at its greatest.

The importance of the "find"—dealt with, by the way, in *The Illustrated London News* of June, 1909—is thus proved and re-proved, and there can be no question of the wisdom of those responsible for the publication of the fine work under notice—by order of the Secretary of State for India and with the co-operation of the Trustees of the British Museum. The meticulous care devoted to the production was very well worth while.—E.H.G.



SCENE OF THE DISCOVERY OF A HIDDEN HOARD OF ANCIENT BUDDHIST PAINTINGS OF THE T'ANG DYNASTY: THE CAVES OF THE THOUSAND BUDDHAS, NEAR TUN-HUANG.

The paintings were found in the ante-chapel of a cave temple of the Thousand Buddhas, in bundles of manuscripts probably deposited there soon after the close of the tenth century A.D.

See article on this page and illustrations on two preceding pages.

more important at the moment, the ancient Buddhist paintings so beautifully illustrated and so admirably described in "The Thousand Buddhas."

The state of preservation of the documents was remarkable: had they not been in a chamber in the rock, shut off from whatever moisture the atmosphere of a desert valley ever contained?

Yet their handling called for extreme care. Night after night for eight days the selected specimens were borne to the explorer's tent, to be packed and sent across sand and mountains and sea to the British Museum.

Once there, the "finds" were treated expertly. In his introductory essay to "The Thousand Buddhas," Mr. Binyon says: "The pictorial treasures . . . now divided between the Indian Government and the British Museum, consist of votive paintings (mostly on silk, though a certain number are on paper) of various sizes, some being as much as six or seven feet high; of a long series of small

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A Good Point for—
“BLACK & WHITE”



The Largest Stocks of old matured Scotch Malt Whisky are held by James Buchanan and Co., Ltd., and Associated Companies, which enables them to maintain their pre-War standard of age and quality.



THE WORLD OF WOMEN.

LORD KNUTSFORD will probably now agree with Kipling that the "female of the species is more deadly than the male." He has raised a hornets' nest over his defence of the London Hospital authorities in not permitting women students to work with men. I thought it had all been fought out long ago and decided that women should have the same advantages as men in the medical schools. Now it transpires that several of the big London hospitals are closed to our sex for study, and that the London, which was open, is to be closed. The medical and surgical work done by women in the war ought to have thrown wide all gates for their study for this profession. The letters written in reply to Lord Knutsford do not leave him a logical leg to stand on; but at begging and raising money for his splendid hospital he has all members of our sex beaten to a frazzle, whatever that may be.

"When the wind is in the east, it's neither good for man nor beast," is a generally accepted jingle. When it is in the north-east, the fairest of our fair sex is not at her best. It is a malevolent wind to the skin. A pleasant and quite effective way to cancel its malevolence is the use of La-ro-la, a preparation made by Beetham at Cheltenham these many decades, and in as firm favour now with women who really love their complexions and keep them worthy of love and admiration, as it was then. Used before going out into the wind, especially to motor or walk, with some reliable powder rubbed over it, and used again at bed-time and after washing in the morning, the skin will feel and look as if there were no east wind in this country, whereas there is a lot. Beetham's La-ro-la is the stand-by of open-air women for all the year round. In summer it is quite invaluable.

Miss Audrey James is being married to-day—Saturday; that is to say when this number of *The Illustrated London News* is being perused.

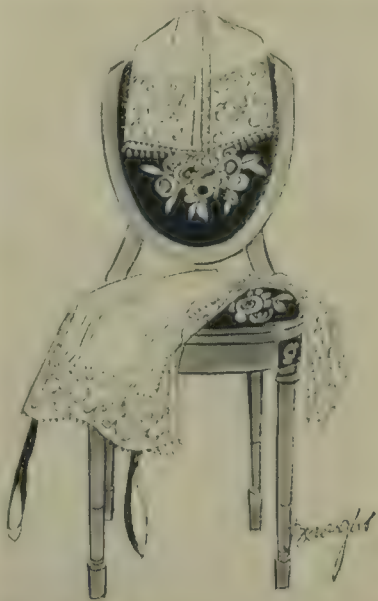


SILK VOILE FOR UNDIES.

The night-dress and cami-knickers are both made in silk voile, and can be had in various shades. The boudoir-cap is made of lace, and trimmed with ribbon flowers. All these articles come from Harvey Nichols.

At first she had decided to be married to Captain Muir Dudley Coats on the 24th, a Friday, but later changed to Saturday. She has a wide circle of friends, and so has Captain Coats, who is on the Reserve of Officers in the Scots Guards, and won his M.C. in the war. Lady Coats is a Catholic,

and her second son is of her faith. Miss James has been brought up in the English Church. Captain James Stuart Coats, the bridegroom's elder brother, married Lady Amy Gordon-Lennox, who is also not a Catholic. Their father, Sir Stuart Coats, is M.P. for the East Division of Surrey, but does not, I believe, intend to stand for Parliament at all at the next election. He is a Catholic and a Unionist. He was private Chamberlain to Pope Benedict XV., and to his predecessor Pope Pius X.



SOME DAINTY LINGERIE.

Obtainable in a delicate café-au-lait, and also in pink, ivory, lemon, mauve, and apricot, this charming chemise and knickers are to be found at Harvey Nichols.

Manton's death, which was ascribed to heart failure.

The Countess of Derby is one of the few Peeresses left to us who can be correctly described as a great lady. Through no conscious effort does she stand thus apart, but only because she quietly, unostentatiously, conscientiously, and simply fills her great place. The daughter of a Duke, and of a lady whom we used to call the "Double Duchess," because both her husbands were Dukes, her eldest sister is also a Duchess, so she was always in a rarefied social atmosphere.

No lady on earth ever gave herself less airs. The soul of hospitality, she entertains greatly in a great way, and is a favourite with all who know her. King Edward and Queen Alexandra, King George and Queen Mary, have all honoured her with real friendship; and if Lord Derby becomes a great man in public life—as all who value English prestige hope that he will—he will have the real proper complement to himself in such a position in his wife, who is as much looked up to as he is himself. The Grand National this week is a kind of Knowsley affair. Last year the King and Queen, the Prince of Wales, and Princess Mary were Lord and Lady Derby's guests for the celebrated northern steeplechases, and it was a meeting and a half. Such crowds, such enthusiasm, and such falls! Never have I seen a prettier thing in chasing than the start of thirty-seven horses, their jockeys' colours vivid in the sun. Thirty-six fell at one or other of the big jumps, and no one hurt. This year there is a party at Knowsley, but not on such a scale as last year—rather, indeed, a family affair. Whatever Lord Derby does it will be conscientiously for his country's good, not from any personal ambition. He comes of a line of statesmen with little of the mere politician about them. Lady Derby has all her

life been accustomed to imbibe statesmen's views of things, and her step-father, the late Duke of Devonshire, thought very highly of her intelligence and breadth of view.

At the time of writing, there has been no authoritative announcement that no Courts would be held this year by their Majesties. Tentative statements to that effect have appeared which most people decline to believe. It is a fact, nevertheless, that dates for Courts have usually been announced earlier than this, also that by this time two have frequently been held. There is no doubt that women very greatly like these State receptions, and that they dress for them, look forward to them, and talk of them when they are over, in a way that stimulates trade in London, not alone in the West End, but all over our Metropolis. Royal garden parties are interesting, but are certainly not appreciated in the way Courts are. So we hope on and hope ever for the more brilliant and more representative State entertainments worthy of our great Empire, of which our Court is the outward and visible sign.



A SMART GEORGETTE SLIP-OVER.

This extremely useful garment, made of georgette embroidered in steel beads, can be got at Gorrings's.

Poor dear Mr. Justice McCardie, it was very trying for him to have to decide a case whereon hung the fickleness of fashion. As a matter of fact, it was because fashion had declined to be led into more than usually fickle ways that the jazz-striped and highly coloured fabrics failed to find favour with that often-belied dictator. Where, however, the learned Judge went quite wrong on the subject was in saying that all the leaders of the fashion in the world and all the great designers are men. The designers of materials include many women, and I am told that the fabrics so designed go far better than those designed by men. As to modistes, we all know that since John Worth became a dressmaker, and incidentally made his own fortune, his example was followed by others of his sex. But women have been, and women are, the most successful in creating the models that gain the greatest favour and remain longest in vogue. The failure of models is not so serious a matter as the failure of materials, since models can be remodelled, and many a modiste has achieved the greatest successes in this way. Men are too sudden in their changes; we want gentler methods, and the jazz stripes and violent colours scared us. Buyers for great houses are those required to possess psychology, and exercise it in their profession. It is quite extraordinary how prescient they are, and many of them are men.

A. E. L.

Rejuvenate with the aid of ENO



During the past 50 years ENO has built up an unrivalled reputation throughout the world for its refreshing and invigorating qualities. All who value health and internal cleanliness should drink ENO—just a teaspoonful effervescing in a glass of water—first thing every morning.

SPRING is something more than the raw material of poetry. It is an important event to every living thing. The coming of spring vitally concerns us all. Spring finds out our physical weaknesses, and unless the body has reserves of energy with which to meet the demands of this universal regenerator, both health and spirits pay the penalty in lassitude, depression, headaches and general disturbance.

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HANDY
Size
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the first time*

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The shape and size of the bottle make it ideal for the traveller for office use—for the week-end case. Golfers, Tennis and Rackets players will welcome it to keep in the Club locker. It is indeed a Handy size in every sense.

A Little Flutter

by "Warwick."

ZERO" said the croupier. Now it was a funny thing that I had just thought of backing Zero, but of course I'd promised myself "not to play." So I put my hand in my pocket to get out a Kenilworth. I found my banknote case instead.

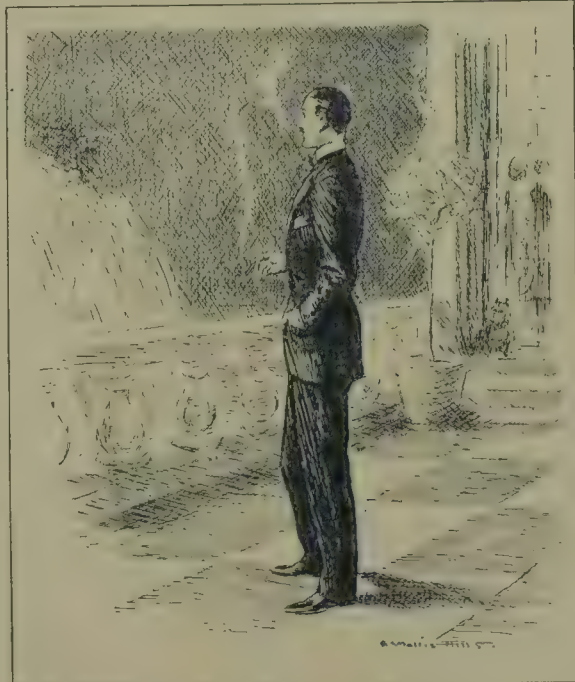
Just to prove my theory that "one *must* lose," I put a louis on number fifteen. "Quinze" called the croupier—I had won 35 louis. I pushed it all on to red—and red came up. 72 louis counting my original stake! I left it on—out of pride. Up came black—I had lost everything. "It's curious," I thought, "how much more it hurts to lose money you've made than to lose your own." I staked five times running on Zero—it never turned up. I shifted to 35 and the croupier called "Zero." It was maddening.

I lit up a Kenilworth. The soothing influence of the ripe Virginian tobacco soon calmed my nerves. Carelessly I threw my last two louis on red. "I'll leave them there," I thought, "till I've finished my cigarette."

Red came up four times running. I had won 32 louis. I drew the last delicious puff from my Kenilworth, and pocketed my winnings. And it was lucky I did so, as after that came 17 "blacks" in succession.

I strolled out on the terrace, lit another Kenilworth, and reflected that life was good when one could enjoy such splendid tobacco.

The "Kenilworth" crop now being used has developed magnificently in store, and is making the finest Virginians procurable to-day at any price. Yet Kenilworths only cost 1/6 for 20; 3/8 for 50; 7/4 for 100.



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THE GOSPEL OF COUÉ: SUGGESTION AND AUTO-SUGGESTION.

[So great has been the interest aroused by the article and illustrations in our last number (for March 18) dealing with M. Emile Coué and his method of healing by auto-suggestion, that we feel sure our readers will like to pursue the subject in the following article on Dr. Baudouin's book, which contains a full exposition of the Coué system.]

THE cure or alleviation of human ills by mental means has, and always has had, a peculiar fascination for most people, and this fact is probably largely due to its seeming relationship with the occult. It is the unknown, the mysterious, which attracts, and the non-materialistic cures resulting from the use of hypnotism, the laying aside of crutches at the shrine of Lourdes, the various mental and bodily changes attributed to so-called faith-healing, all fill the public mind with wonder, not infrequently tinged with scepticism and some slight feeling of aversion.

Identifying ourselves with the sufferer, we dislike to think that we in any way are not free masters of our organism, and may be controlled by some hidden psychic power, even though a small amount of reflection would demonstrate to us how largely we are creatures of our environment, and are continually and unconsciously moulded by forces from without and within.

Suggestion is a word in common usage, but for long it has been used in a special sense as a psychological process and a method of medical treatment, when it signifies the attempted implantation and acceptance of an idea in the mind without logical criticism. We are all suggestible to a varying extent, and we may say that our character and personality as it exists now has been largely built up by the manifold suggestions which have moulded our mind since birth. In childhood suggestibility is exaggerated, so that the child readily believes what he is told; whereas in old age it is diminished, and we recognise how difficult it is to

influence ideas at this epoch. In crowds there is also exaggeration shown, and it is common knowledge how easily and impulsively a mass of people will be swayed without any adequate judgment on the part of the individuals themselves. Fatigue, illness, alcohol, and prolonged emotional states increase suggestibility,

importance is great, since its understanding enters into the domain of all social life, and into individual health and disease.

The latest book to appear on the subject—"Suggestion and Auto-Suggestion," by Charles Baudouin (Allen and Unwin; 10s. 6d. net)—is from the pen of a French physician, who therein discusses at length the psychology of suggestion and auto-suggestion, which is based upon the practical work done by M. Emile Coué, at Nancy. Nancy has been the home of such treatment for many years, though until comparatively recently hypnotism was carried out in some form as a method of suggestion. M. Coué styles himself and his followers as the New Nancy School, and his theories and practice are here briefly expounded.

It is pointed out that suggestion has a threefold phase—the idea of a modification of the organism in some way; the work of realisation of this taking place in the subconscious mind; and the appearance of this modification. From this, suggestion might be defined as "the subconscious realisation of an idea." Three kinds of suggestion are distinguished: spontaneous suggestion—that is, the influence of an idea without our being consciously aware of it; reflective suggestion, the voluntary attempt to modify ourselves; and induced suggestion, when the idea is actively introduced from without. The suggestions may relate to intellectual phenomena, to the emotions, or to actions and desires connected therewith. One might say that the idea of an idea creates this idea; the idea of a sensation of pleasure or pain tends to become this pleasure or pain; and the idea of a movement gives birth to this movement. Two laws of suggestion may be mentioned here. One is that the idea which tends to realise itself by spontaneous suggestion is always an idea on which spontaneous attention is concentrated; and second, when an idea is connected with a powerful emotion there is more likelihood that this idea will be suggestively realised.

[Continued overleaf.]



THE BEST GUARD AGAINST BURGLARS: AIREDALES—A GROUP OF LIEUTENANT-COLONEL RICHARDSON'S DOGS

Now that the burglar season seems to be at its height, it is interesting to note that the Airedale is classed as the best home-protector. Colonel Richardson is here seen with some of his famous dogs, at Wormley Hill, Broxbourne, Herts. It may be added that his Airedales did conspicuous service during the war, as message-carriers.

while we are specially influenced by ideas which are pleasing to us. When suggestion emanates from without, the effect is heightened by the authority felt, so that in the realm of medicine we tend to accept readily the dicta of the physician. We must realise that we are speaking of a mental process which is by no means easy to comprehend in all its intricacies, and that concerning it psychologists are much at variance when they discuss its fundamental points. Its

sensation of pleasure or pain tends to become this pleasure or pain; and the idea of a movement gives birth to this movement. Two laws of suggestion may be mentioned here. One is that the idea which tends to realise itself by spontaneous suggestion is always an idea on which spontaneous attention is concentrated; and second, when an idea is connected with a powerful emotion there is more likelihood that this idea will be suggestively realised.

DAILY DELIVERIES OF "GOLDEN GUINEA" BY THE INSTONE AIR LINE.

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The Wine is conveyed by a special Fleet of Motor Lorries direct from Epernay to La Bourget—the Paris Aerodrome. From there it is conveyed by the Instone Air Line to the Croydon Aerodrome, where it is examined by the Customs. Duty is then paid, and again a Special Motor Lorry conveys the wine direct to the purchaser.

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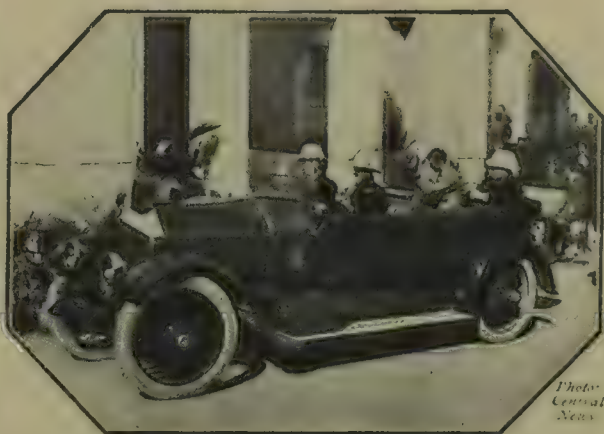


The Instrument of the Immortals

*"All who play—
your pianos can
but thank you.
I also do so, and
at the same time
congratulate you
most heartily,"*

—I. J. Paderewski

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Allahabad, in the Crossley Car he
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Auto-suggestion is looked upon as a natural process in mental life, in constant operation, sometimes acting harmfully and sometimes acting to our advantage. In some way we are exerting a great influence upon ourselves unconsciously, and it is therefore of paramount importance that this should be guided



THE NEW WATERLOO STATION, WHICH THE KING ARRANGED TO OPEN ON MARCH 21: ONE OF THE MAIN ENTRANCES—THE L. AND S.W.R. WAR MEMORIAL. The London and South Western's new station at Waterloo, which the King, accompanied by the Queen, arranged to open on March 21, is the largest terminus in Great Britain, covering an area of 24½ acres, and having all the 21 platforms under one roof. To extend the station, the Company bought 8½ acres of additional land, and had to build houses for a displaced population of 2000. The original plans were prepared by the late Mr. J. W. Jacob-Hood, chief engineer, and have been carried out by his successor, Mr. A. W. Szlumper. Of the two main entrances, that nearest York Road forms a memorial to the Company's employees who fell in the war.—[Photograph by Photopress.]

towards beneficial goals. This may be brought about by reflective suggestion. In connection with auto-suggestion another law is formulated which Dr.

Baudouin regards as M. Coué's great original contribution. This is the "law of reversed effort"—"When the will and the imagination are at war, the imagination invariably gains the day. Therefore the will must not intervene in the practice of auto-suggestion." This fact has long been known to physicians practising suggestion, but it had not been so well worked out previously. It has been the experience of everyone that an effort of will has been powerless to dismiss an imagined fear or idea, which seems only thus to return with doubled force. It is therefore postulated here that it is the imagination and not the will which must be educated. Auto-suggestion must reinforce the will. Will is regarded as the normal mode of acting on matter, on the external world, whereas suggestion is the normal mode of acting on ourselves *quâ* living beings.

Baudouin lays great stress on the mental state in which we must place ourselves in order that suggestion may be operable. Since he regards the realisation of suggestions as taking place in the subconscious, the mind must be in that state in which there can be most readily an outcropping of this subconsciousness, and this mental attitude is capable of education. Perfect relaxation is necessary, and there must be a condition of mental concentration without effort, which produces a state akin to auto-hypnosis. The period midway between sleeping and waking, night and morning, is a specially favourable time for practising auto-suggestion. It is an everyday experience that an idea hovering in the mind at such a time, such as the necessity for waking at a certain hour in the morning, almost invariably has its effect, especially if this wish conforms with our emotional desires. It is then that it is advised that concentration should be practised upon a general suggestion such as "Day by day, in all respects, I grow better and better." If during waking hours some mental or physical trouble

is experienced, recourse may be had to the particular suggestion: "This is passing off"; and if the trouble persists this may be repeated prior to sleep. While in the correct state of mind the image of the desired bodily and mental amelioration should be called up as vividly as possible. It is believed that these auto-suggestions may undo what ever suggestion has done, and thus untoward symptoms may disappear. In this way we may affect for good memory, intellectual faculties, opinions, control of pain, hunger, fatigue, morbid fears, and bad habits, sleep, and moral energy.

Coué has abandoned hypnotic sleep and believes that in any induced suggestion all that the operator has done is to guide to auto-suggestion, the whole process of suggestion taking place in the subject himself. Much difference is found among people as to their power of inducing the correct mental state

[Continued on page 452]



THE LOCK-OUT IN THE ENGINEERING TRADE: A MASS MEETING AT SHEFFIELD, WHERE IT WAS DECIDED TO CALL OUT MEN STILL AT WORK. The dispute in the engineering trade concerning overtime, wage-reduction, and employers' claim to freedom of control, led to a lock-out (on March 11) of members of the Amalgamated Engineering Union by firms belonging to the Engineering and National Employers' Federations. On March 16, Mr. Chamberlain and other Ministers received a deputation of the National Joint Labour Council, but the Government declined to establish a Court of Inquiry until the ballot of associated unions had been taken. On March 20 the lock-out was debated in the House of Commons.—[Photograph by G.P.U.]

A Decorative Transformation by Harrods

Of that unerring skill with which Harrods Decoration Experts can appraise the possibilities of a room and devise new decorative schemes for turning those possibilities, however meagre, to fullest account, these illustrations afford abundant evidence. The fact that this transformation was effected without big sacrifice of existing furnishings goes to prove that Harrods work is economical as well as efficient. Harrods will gladly estimate free for any decorative work you may have in contemplation. Write or 'phone to-day and a skilled representative will call and discuss details



THESE TWO ILLUSTRATIONS ARE OF THE SAME ROOM. The smaller illustration provides a view of the Drawing-Room of a Country House before Harrods co-operation was enlisted. The large illustration shows the remarkable transformation effected

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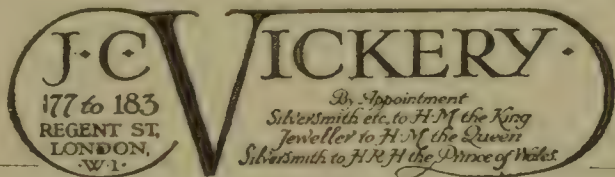


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Jewellery.

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supplied
to take any Gift.

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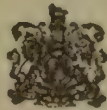


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to H.M. The King.

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and 185 Bath St., Glasgow.

192

THREE NUNS Tobacco

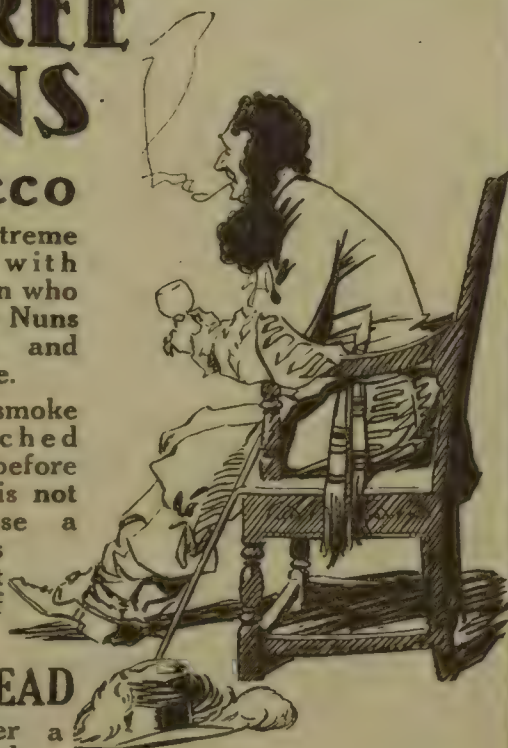
Note the extreme solicitude with which the man who smokes Three Nuns always fills and lights his pipe.

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if you prefer a fuller blend.

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"THREE NUNS" CIGARETTES

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Sent on Approval

THE PLAYHOUSES.

"ROUND IN FIFTY." AT THE HIPPODROME.

HOW much the entertainment known as revue can gain by having a story, provided that story lends itself to constant change of venue, pictorial embellishment, and a whirl of frolic and excitement,



"I BARE YOU ON EAGLE'S WINGS AND BROUGHT YOU UNTO MYSELF." THE MODEL OF THE ROYAL AIR FORCE MEMORIAL.

The Royal Air Force Memorial to be erected on the Thames Embankment has been designed by Sir Reginald Blomfield, R.A., the well-known architect, and the sculpture of the eagle and globe has been entrusted to Mr. W. Reid Dick, A.R.A. The inscription includes the quotation given above. It is hoped to have the monument ready for unveiling by the end of the London season, and to keep the cost within £7000. The rest of the fund is being devoted to various objects, including scholarships for sons of R.A.F. officers and the assistance of distress among ex-R.A.F. men of all ranks. Last year £4500 was spent on such grants. [Photograph by Keystone View Co.]

may be seen at the Hippodrome just now, where "Round in Fifty" differs from the usual successful Hippodrome show in one prime respect—that its interest is continuous and cumulative, and proves vastly more attractive in consequence. The plot is borrowed or adapted from a once-famous Jules Verne romance, and requires a descendant of its hero,

Phineas Fogg, to get round the world not in eighty days, as he was supposed to do, but in the smaller limit of fifty days, which modern transport renders almost feasible. He may not use a flying machine, of course, and a fortune is his if he does his circuit of the globe in time. Not a scheme this, you will note, to hamper the scene-painter's choice of subject, or the producer's or comedian's invention, and yet how much more reasonable it makes the kaleidoscopic changes of venue, and how helpful it is towards climax, especially when the effects of the cinema are turned to account to illustrate the last mad race against the clock! Meantime, lovers of revue need not fear being done out of any of its characteristic features. Here is Mr. George Robey in his most exuberant spirits and his most resourceful vein playing the part of a courier; perhaps at his best when, after gambling for all he is worth at a San Francisco cabaret, a quick change prompted by news of a police raid shows him preaching in Pussyfoot style to the most doleful-seeming of assemblies. Then too there is a dashing new *jeune premier*, Mr. Alec Kellaway, who on the first night, as Phil Fogg, the boy traveller, leaped at once into favour. And the Lupinos provide fun, the dancing is sprightly and abundant, the music of the late Mr. James Tate and Mr. Herman Finck is consistently tuneful; above all, there are delightful stage pictures—the Brindisi liqueur ballet, the black-and-white dance and its amplifications in the "tea-leaves" romance, and the Californian orange-grove, for example; while the Sing Sing episode in which the convicts resent a concert designed to cheer them up is as ingenious as it is amusing.

"NIGHTIE NIGHT." AT THE SHAFTESBURY.

It is so short a time since the farce entitled "Nightie Night" had its original run that there is no need, now that it is revived at the Shaftesbury, to recall its plot or its type of humour. Its effects are mainly of the noisy, screaming sort, and the acting must therefore supply methods correspondingly broad.

Acting of this sort is furnished by Miss Dorothy Minto, who is called upon to wear pyjamas, and by Mr. Percy Hutchison and Mr. King Fordham. The strenuous exertions of this trio met with warm appreciation from the first night audience, and it looks as if what had pleased once already will please again. The farce is preceded by the operetta "Master Wayfarer,"

in which Mr. Hayden Coffin makes a welcome re-appearance in the half-grotesque, half-pathetic character of the "Punch and Judy" showman. His is a performance worth arriving in time to see.

Health-seekers at Harrogate will be pleased to learn that the Harrogate Town Council has just decided to reduce the tariff of all the treatments at the Royal Baths and their other three bathing estab-



THE GRAND NATIONAL CUP: THIS YEAR'S TROPHY FOR THE GREAT STEEPLECHASING EVENT.

The cup for the winner of the Grand National is a boldly designed vase, with massive three-handled bowl supported by classical figures holding laurel wreaths of victory, and standing on a rosewood plinth with appropriate decoration. This fine trophy was supplied by Messrs. Elkington and Co., Ltd., of Liverpool, London, and elsewhere.

ishments by between ten per cent. and fifteen per cent. Most of the hotels and hydros considerably reduced their tariffs some time ago.

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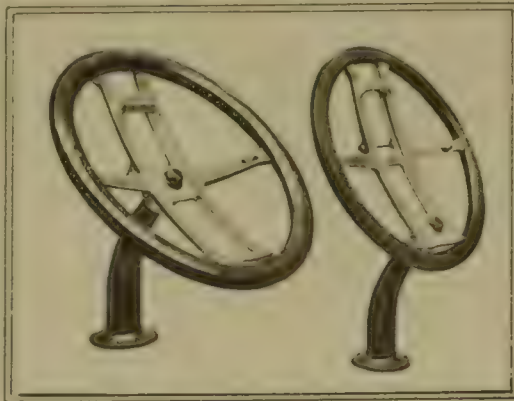
The PACIFIC STEAM
NAVIGATION COMPANY
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LIVERPOOL

THE CHRONICLE OF THE CAR.

Rear Lights for Cyclists.

It would seem as though the cycling interests have made up their minds that the consensus of road-using opinion is in favour of the compulsory rear lighting of all vehicles, including pedal-propelled cycles, and are now endeavouring to obtain a concession in the substitution of a red reflector to take the place of a "live" light. A question was put in the House of Commons recently with regard to this, in which the Ministry of Transport, through Mr. Neal, was asked if this substitution would be favourably considered in view of the difficulty experienced by most cyclists in keeping a rear light burning, even when using the most modern lamps, owing to the close proximity of the lamp to the ground, which often is of a most uneven and bumpy character. Mr. Neal replied to the effect that the point raised in the question had not been overlooked by the Departmental Committee on Lights, whose report was unfavourable to its adoption.

Before going any farther, it is pertinent to remark that for years the motorist, and particularly the motor-cyclist, has been compelled to carry rear lights, in spite of any difficulties they may have experienced in keeping the lamps alight. Before lamp construction had attained its present scientific perfection, and particularly before the advent of reliable electric lighting systems, those difficulties were greater than might have been imagined by those who knew nothing of them. I shall not be wide of the mark when I say that the motorist and the motor-cyclist have contributed many thousands of pounds to local



THE "MORE ROOM" STEERING WHEEL:
AN INTERESTING INNOVATION.

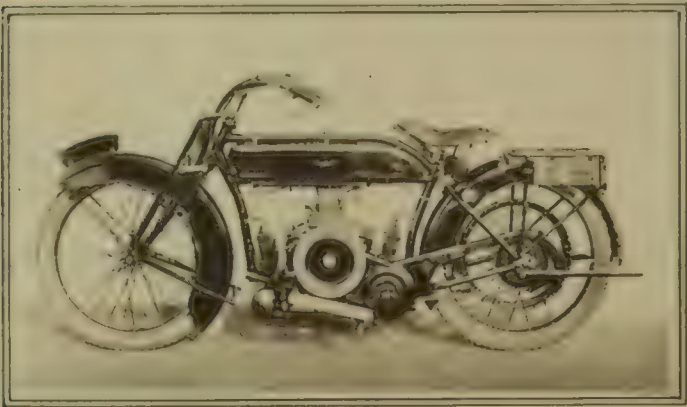
A note on the "More Room" steering wheel is given in the accompanying article on a later page.

revenues in the shape of fines extracted from them for the "offence" of an accidentally extinguished tail light. The argument advanced on behalf of the cyclist therefore leaves me quite cold. I should not, however, be inclined to oppose on its merits the idea of the red reflector, except for one reason. Three or four years before the war, these reflectors had a great vogue. Originally, the fashion was set by Messrs. Lea and Francis, who made a reflector which was scientifically designed and made by people who were conversant with the laws of optics. It was a thoroughly effective device, and if it had been the only one I

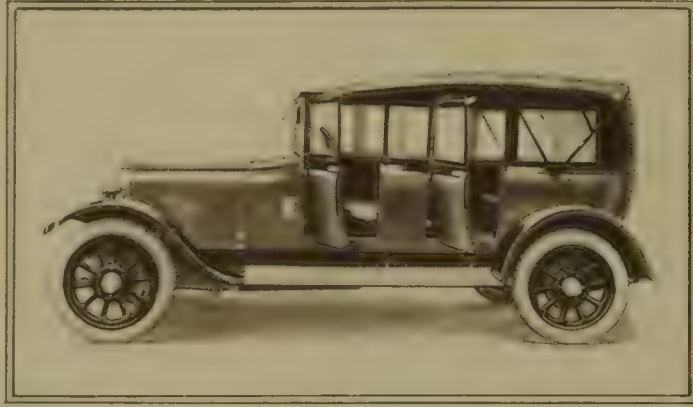
should be prepared to argue that it is all that is required to indicate the presence of a cyclist on the road. But immediately the idea caught on the market was flooded with cheap imitations which were utterly useless for their purpose, and so it would be now if the reflector were allowed to be used instead of the "live" light. In the circumstances, there is nothing for it but the compulsory rear lighting of all vehicles, and the cyclist must make up his mind to it.

Engine Temperature. To my way of thinking, one of the really indispensable fittings

of the car is some sort of instrument for showing at a glance the temperature of the cooling water. The presence of an instrument of this kind may often save one from serious trouble, as, for example, one day last summer I pulled up at a garage near Maidenhead for petrol, and found that I had lost more than half the water and most of the oil in the sump through a broken fan-belt. The car had seemed to be running quite normally, and, as it happened, I was just short of the moment when serious symptoms would have set in to warn me that something was wrong. Now, had there been a thermometer in the cooling system, I should have had warning of the defect long before and should have investigated. Apart from this sort of trouble, everybody knows that a too cool engine means wasteful fuel consumption. Experience shows that the ideal is to keep the water temperature as near to boiling point as is practical without actually boiling. In very few cars is the ideal attained. Some approach it by the intervention of a thermostat-controlled shutter which closes off more or less of the radiator. In one or two there is a thermostat which regulates the velocity of the water. These are refinements, however, which are not and cannot be common to cars of low or medium price, so that those of us who desire to obtain the maximum efficiency have to experiment for ourselves. This cannot, obviously, be done unless one has a heat-gauge of some description. I have recently fitted my own car with a Boyce moto-meter, which is one of the devices I am discussing. I knew the engine ran on the cool side, but I had no idea until the gauge was installed how much too low the water temperature was. So I have blocked out



A HUMBER MOTOR-BICYCLE: THE LATEST
4½-H.P. TOURING MODEL.



A 16-40-H.P. SUNBEAM TOURING CAR, FITTED WITH SIDE-CURTAINS:
A MODEL OF ELEGANT CONSTRUCTION.

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Perfect Satisfaction

The Opinion of Major James Dunning, D.S.O.,
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"IN every respect it is satisfactory. The new Engine gives even greater acceleration than the old one, and is perceptibly more powerful on hills. "I have one of your 1913 cars which has been driven about 45,000 miles, ordinarily at very high speeds, and I have, therefore, been very much interested to see how your new product compared with the old one. I am perfectly satisfied with the new car in every respect, and it does exactly, and with its characteristic exquisite quality, all the things that you told me it would do."

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Unsurpassed value for Money. Bore and Stroke, 65 x 100. Electric Lighting and Starting. 38 Miles per Gallon. 5 Michelin Wheels and Tyres, 710 x 90. One man Hood with Side Curtains.

The Citroën De Luxe

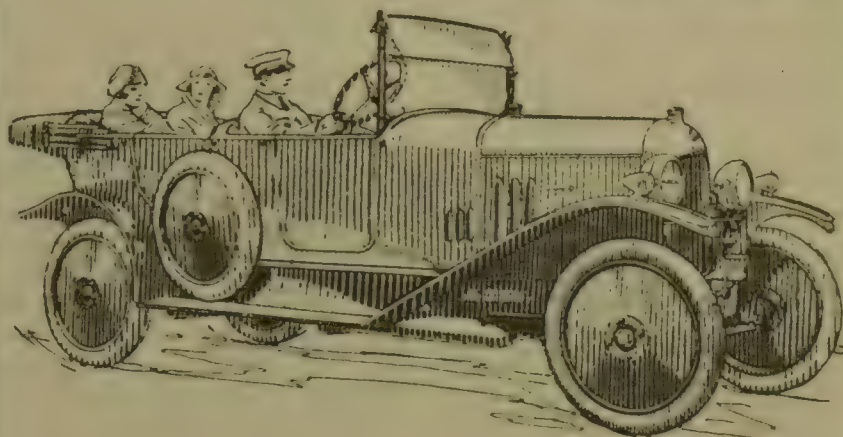
Luxury far beyond its price. Superior coach-built body, with 4 doors giving access to a roomy comfortable interior; Double folding Wind Screen; Shock Absorbers. Bore and Stroke, 68 x 100. Electric Lighting and Starting. 36 Miles per Gallon. 5 Michelin Wheels and Cablé oversize Tyres, 710 x 90. One man Hood with Side Curtains.

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Send for the
Citroën Book 15



Continued.

a section of the radiator and am already getting somewhat better fuel-consumption figures. Presently I intend to cut out a little more, and so on until I get normal water temperatures. By that time I anticipate a very marked improvement in consumption figures.

famous 10-h.p. four-seater has been reduced from £395 to 350 guineas, and the new De Luxe 11.4-h.p. Citroen, which has already proved so successful, from £445 to 395 guineas. Both these models are complete with electric lighting and starting, five Michelin wheels and tyres, one-man hood and envelope, side-curtains, and full equipment. The De Luxe model is distinguished by a superior coach-built body, with four doors giving access to a roomy, comfortable interior, double folding wind-screen, shock-absorbers, and over-size tyres. Taken all round, both Citroen models offer exceptional value to those thinking of Easter motoring, and a call should be paid to see the cars at 60, Piccadilly, W.1. Gaston, Ltd., will be pleased to send the Citroen book, free of charge, to inquirers.

"More Room" Steering Wheel.

Nowadays,

when everybody is asking for more comfort and protection from the weather, even small cars are being equipped with bodies which are either closed altogether or are convertible in some way to "all-weather" purposes. When they are totally closed it is often a matter of some difficulty and inconvenience for the driver to worm himself into his seat, by reason of the awkward proximity of the steering-wheel. I was shown a new type of wheel the other day, in which the "spider" is so designed that by pressing a button the centre can be released and the whole wheel pushed forward and upward to get at least eight inches more room for the driver to get in and out of the seat. It seems to me to fill a distinct want, and ought to achieve a good deal of popularity. Of course, the idea is not new. The Cadillac has for a long while been equipped with a wheel of the kind; but it is

only now that the idea is being placed on the market for cars generally. I think so well of it that I am having my car fitted with a "More Room" steering-wheel.

A Classic Event to be Revived.

One of the classic motoring events of the year, in the times before the war, was the open hill-climb at Aston Hill, near Tring, which was promoted by the Herts County Automobile Club. It was always a model of organisation. No event of the kind I have ever attended—and they have been very many—approached it in smoothness of running and the promptitude with which everything was handled, from the time the first car was despatched from the starting line to the announcement of full results within an hour of the end of the event. It always struck me that the officials of the Herts Club knew the manner of organising and running a big open event much better than most. The Aston competition was one to be eagerly looked forward to by the London motorist, and it is good to know that it is to be revived during the coming summer. The



OPEN, BUT WELL SHELTERED: A SIX-CYLINDER BUICK TOURING CAR.

The Marine Oil-Engine Handbook.

In these days, when the majority of yachtsmen own motor vehicles of some sort, while the marine motor is rapidly becoming universal in all kinds of pleasure craft, it is often useful for motorists to know something about motor-boats and the machinery for their propulsion.

All types of marine motors are simply explained in "The Marine Oil-Engine Handbook," with exhaustive instructions on how they should be installed and run. A very useful section is devoted to the illustration and description of nearly all well-known makes. The book is printed on good-quality paper, and profusely illustrated. The new handbook is published by Temple Press, Ltd., 7-15, Rosebery Avenue, London, E.C.1, price 3s. 6d. net, and is obtainable from all the principal booksellers and bookstalls, or direct from the publishers, post free 3s. 9d.

Reduced Citroen Prices.

The Citroen unquestionably gave the impetus to the price-reduction movement last season, and this season the prices have been reduced to what represents rock-bottom in motor-car values to-day. The



A 40-50-H.P. NAPIER SALOON: A CAR OF GREAT DISTINCTION.

date fixed provisionally is June 10, so I am informed by the Hon. Secretary. I suggest that, if it is possible to alter it now, it would be better to hold the event a little earlier, since not only does this date come at the end of Whit Week, when many people will be out of town, but it also clashes with the Scottish Light Car Trial.

W. W.

“Scott”

The All-Weather Motor-Cycle

WHETHER ridden solo or with sidecar, the SCOTT is pre-eminently the machine for all-weather use.

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The SCOTT SQUIRREL Sporting model is guaranteed to do at least 60 m.p.h. on the road!

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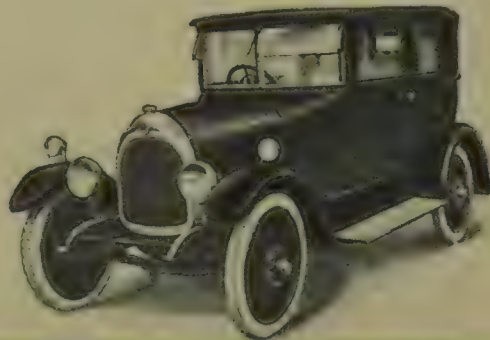
16-20 H.P.

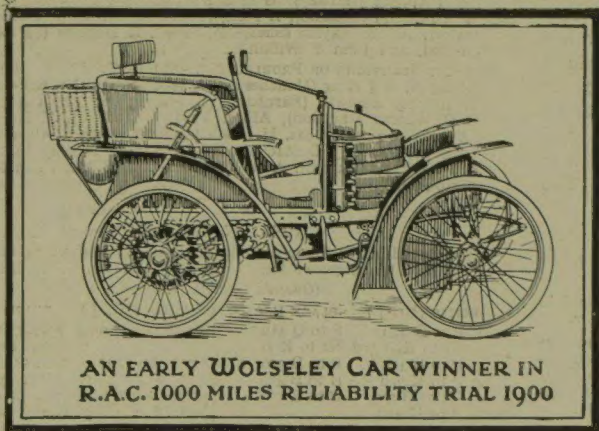
2-Seater ...	£585
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Landaulette ...	£870

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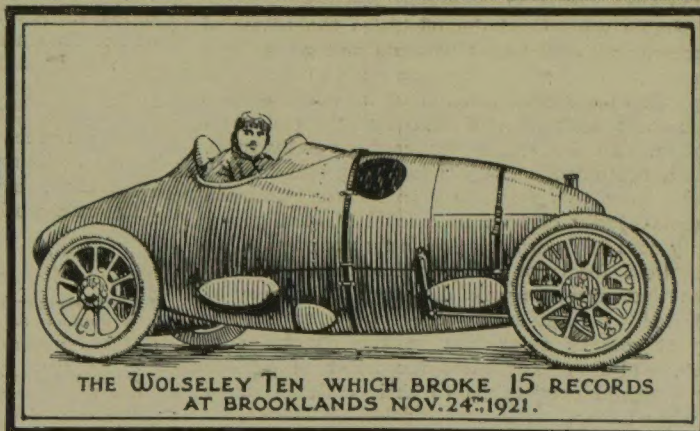
16-20 h.p. All-Weather Model to seat five. With frameless windows, patent window regulators. The head and body are constructed of light alloy, giving all possibility of rattling. MANUFACTURED BY RUSTON & HORNSBY, LTD. OF LINCOLN.





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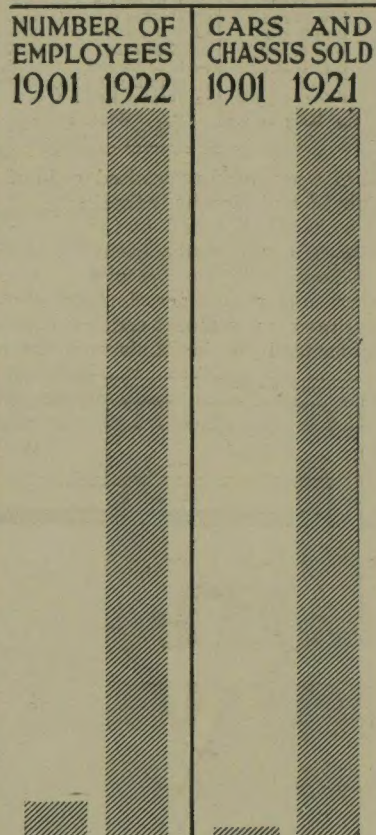
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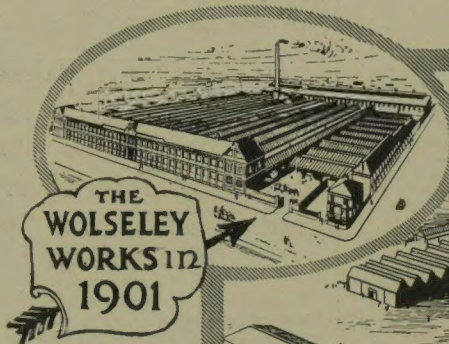
No other Motor Company can show such a record. Year after year Wolseley cars have maintained themselves in the fore-front of motor design, and year by year their fame has spread and the demand has increased. The original factory of $3\frac{3}{4}$ acres constitutes but a small corner of the Works of to-day, which now occupy an area of **110 acres**, and at present employ **over 5,800 workmen**—a striking commentary on the demand for the modern Wolseley cars. The diagrams opposite show in graphic fashion the difference between **to-day** and **twenty-one years ago**.

The Directors are grateful for the many good wishes they have received on the occasion, and beg to thank the numerous and loyal Wolseley owners for the enthusiastic support which has rendered possible the great development of the Wolseley firm and Wolseley cars.

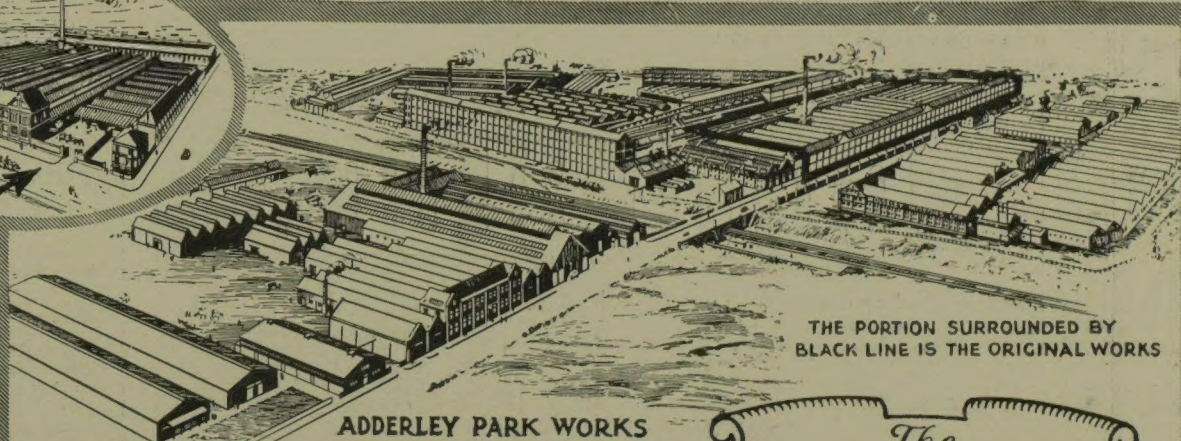
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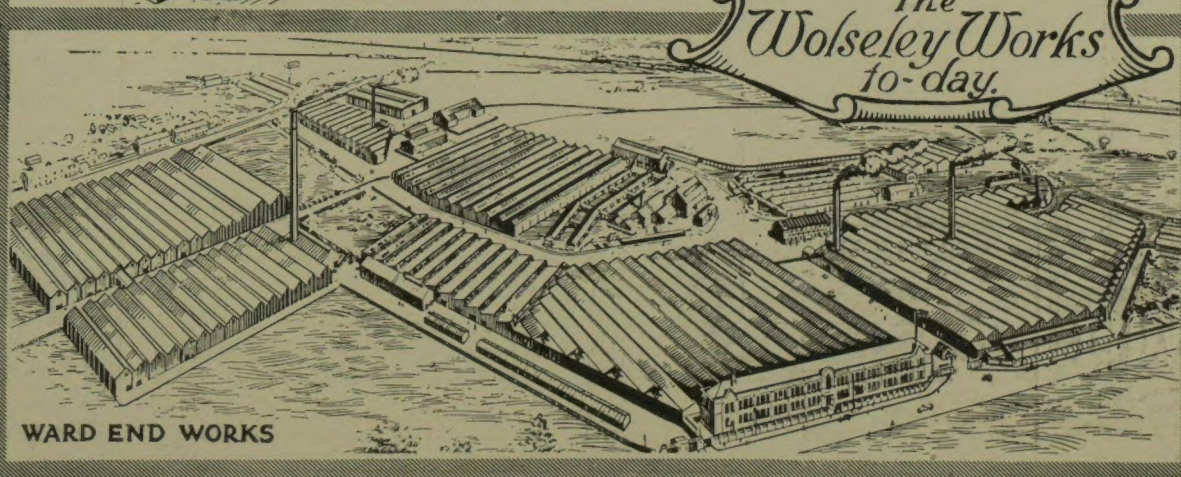


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THE GOSPEL OF COUÉ.—[Continued from page 444]

for suggestion, and for some certain exercises in this direction are formulated.

In simple ways Coué demonstrates the power of the subconscious will to his patients and gives them subsequently the suggestions towards betterment appropriate to the case, concluding with instructions towards the continuation of these by means of auto-suggestion. All but three per cent. of individuals, he states, are amenable to his methods, and failures are due either to an inability to fix the attention even momentarily or to a poor level of intelligence. Not only does he regard as suitable for such treatment the manifold forms of neurotic disorders, but also believes that much organic disease can likewise be ameliorated. In conclusion, the author points out the great rôle of suggestion in the education of children, and Coué advocates the habit of parents giving healthful suggestions to their children every night when asleep.

No criticism of the author's and M. Coué's doctrines is here attempted, but it may be said that the book contains little of a novel nature which any competent modern psychotherapist did not already know. The psychological detail has been excellently dealt with, and we must note that the view of the subconscious mind here given closely resembles the subliminal mind as described by the late F. W. H. Myers in his book on Human Personality. The reader tends to gain the impression that auto-suggestion is the panacea for all human ills, so that a warning note must be struck in this respect. Health and happiness depend on manifold factors, but certainly a judicious thought given to the subconscious mind will aid. "Know thyself" is fine advice, but to attain such knowledge is no easy matter.

Since the war changed the map of Europe and other parts of the world, a new and up-to-date atlas has become indispensable in every school, office, library, and household. One of the best and handiest of the revised publications so necessitated is "Cassell's New Atlas" (cloth, 21s. net; half-leather, 31s. 6d. net), edited by George Philip, F.R.G.S. It contains introductory notes, 144 pages of maps, and an index of 35,000 names, and is described as "a geographical survey of the new era, dealing with territorial changes and international relations, travel and communications, history and colonisation." Without some such aid as this atlas so well provides, it is impossible to follow

intelligently the course of current affairs in the world to-day. It has been specially designed for this purpose, and is not merely an indiscriminate collection of maps. A tabulated list of treaties gives a summary of the documents by which Europe in particular has been completely altered. On the historical side a series of maps shows the growth of Europe since the break-up of the Roman Empire in 395; while others illustrate the development of India, Africa, and Canada. Commercial and tourist travel, trade and population, are also among the features of this admirable work.

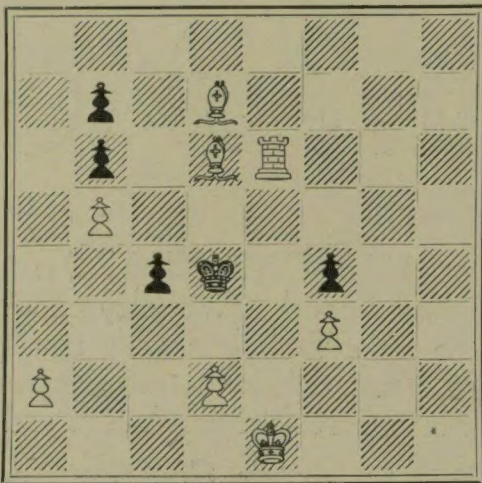
CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

E. H. HODGKINSON (Uppingham).—We shall be very pleased to receive your solutions, and there are no rules to regard other than the sending of the correct solution. Concerning your answers: in No. 3874, how do you proceed if Black replies 1. K to B 5th; and in No. 3875 after 1. Kt to Q R 4th where is the mate?

T. W. SIMMONDS (Derby).—We have no means of answering your question, and are sorry we cannot even tell you to whom to apply. Try some Draughts Column.

PROBLEM No. 3878.—By G. STILLINGFLEET JOHNSON.
BLACK.



WHITE.

White to play, and mate in three moves.

SOLUTION OF PROBLEM No. 3876.—By C. S. KIPPING.

WHITE

1. K to Q 6th
2. Mates accordingly.

BLACK

Any move

CORRECT SOLUTION OF PROBLEM No. 3873 received from Casimir Dickson (Vancouver); of No. 3874 from Casimir Dickson and Henry A. Seller (Denver, U.S.A.); of No. 3875 from R. F. Morris (Sherbrooke, Canada); of No. 3876 from James M. K. Lupton (Richmond, W. N. Abbott (Galway), G. E. Bellis (Oundle), P. Cooper (Clapham), E. Townsend (Seaham), L. Noë (Copenhagen), P. W. Hunt (Bridgewater), Albert Taylor (Sheffield), Senex, H. Burgess (St. Leonard's-on-Sea), and John F. Wilkinson (Egypt).

CORRECT SOLUTIONS OF PROBLEM No. 3877 received from H. W. Satow (Bangor), R. J. King (Manchester), L. W. Caferata (Newark-on-Trent), H. Grasett Baldwin (Farnham), G. Stillingfleet Johnson (Seaford), C. H. Watson (Masham), Albert Taylor (Sheffield), H. Burgess (St. Leonard's-on-Sea), Chas. H. Leach (Oxford), Kate E. Alger (Kidderminster), Senex, J. C. Stackhouse (Torquay), C. F. Way (Emsworth), C. S. Kershaw (Burton), A. W. Hamilton-Gell (Exeter), and P. Cooper (Clapham).

CHESS IN ENGLAND.

Game played in the Championship Tournament of the City of London Chess Club between Mr. H. JACOBS and Dr. S. F. SMITH.

(Queen's Gambit Declined.)

WHITE (Mr. J.)	BLACK (Dr. S.)	WHITE (Mr. J.)	BLACK (Dr. S.)
1. P to Q 4th	P to Q 4th	Black can now safely turn his	attention to White's attenuated
2. Kt to K B 3rd	Kt to K B 3rd	force on the Queen's side, and	strikes with excellent judgment
3. P to B 4th	P to B 3rd	at its least protected point. The	loss of a Pawn is not the worst
4. P to K 3rd	B to B 4th	consequence of this fresh attack.	
5. Kt to B 3rd	P to K 3rd		
6. B to K 2nd	B to Q 3rd at once is better.		
	It looks as though White, by the		
	text move, abandons the initiative		
	of the opening.		
6. Castles	B to Q 3rd		
7. P takes P	Q Kt to Q 2nd		
8. Kt to K R 4th	K P takes P		
9. Kt to K R 4th	B to Kt 3rd		
10. P to B 4th	Q Kt to Q 2nd		
	Overlooking in his pursuit of the		
	Bishop what an awkward "hole"		
	he is making on K 4th. The sequel		
	shows how heavily this handicaps		
	his game.		
10. Q to K sq	Kt to K 5th		
	Kt takes Kt		
	Another break in the line of		
	White's Pawns, and on a wing that		
	can ill afford further weakening.		
12. P takes Kt	B to K 5th		
13. Kt to B 3rd	Castles		
14. P to B 4th	Q Kt to Q 2nd		
15. P to B 5th	B to B 2nd		
16. Kt to K 5th	P to B 3rd		
17. Kt to Kt 4th	Q to K 2nd		
18. B to Q 2nd	B to B 4th		
19. Q to Kt 3rd	K to R sq		
20. Q R to K sq	P to Q Kt 3rd		
	Having made his King secure		
	White resigns.		
	Black's play leaves nothing to		
	be desired in vigour and accuracy,		
	and he presses home his advantage		
	in no halting style. His success is		
	well deserved.		
	35. B to Kt 2nd	Q to B 3rd	
	36. P to Kt 4th	B takes P	
	37. B takes B	Q takes B	
	38. P takes P	P takes P	
	39. K to R sq	R to K 2nd	
	40. Q to Kt 2nd	R to Kt 2nd	
	41. Q to B 3rd	Q to Q 7th	
	42. B takes Kt	Q to K 8th (ch)	

The need of a generally recognised code of traffic rules and signals, and for its adoption throughout the country by the police and by the drivers of all kinds of vehicles, has recently been frequently expressed. The Touring Committee of the R.A.C. has had the subject under consideration for some time, and has now drawn up a model code of rules which is being recommended to the Ministry of Transport.

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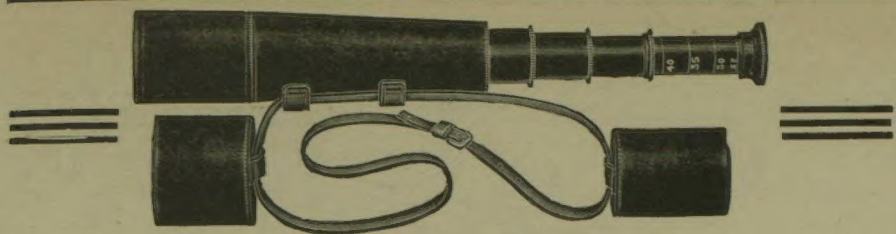
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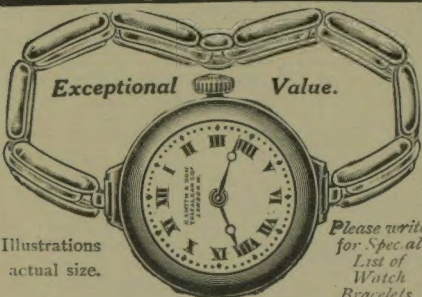
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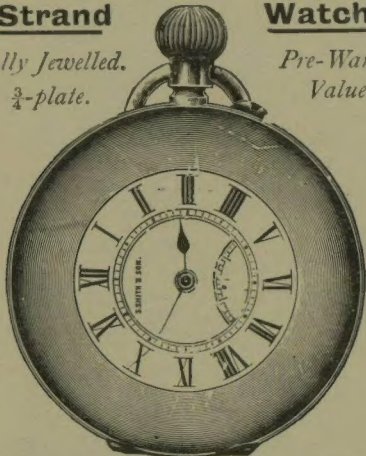
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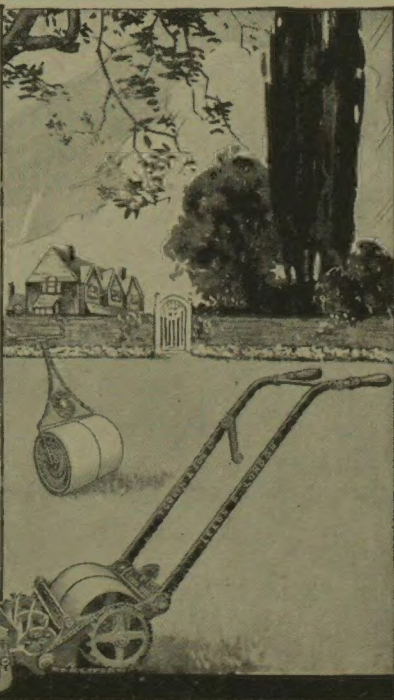
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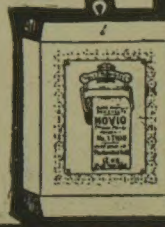
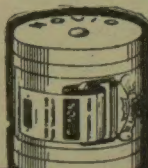
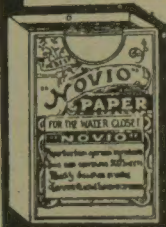
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